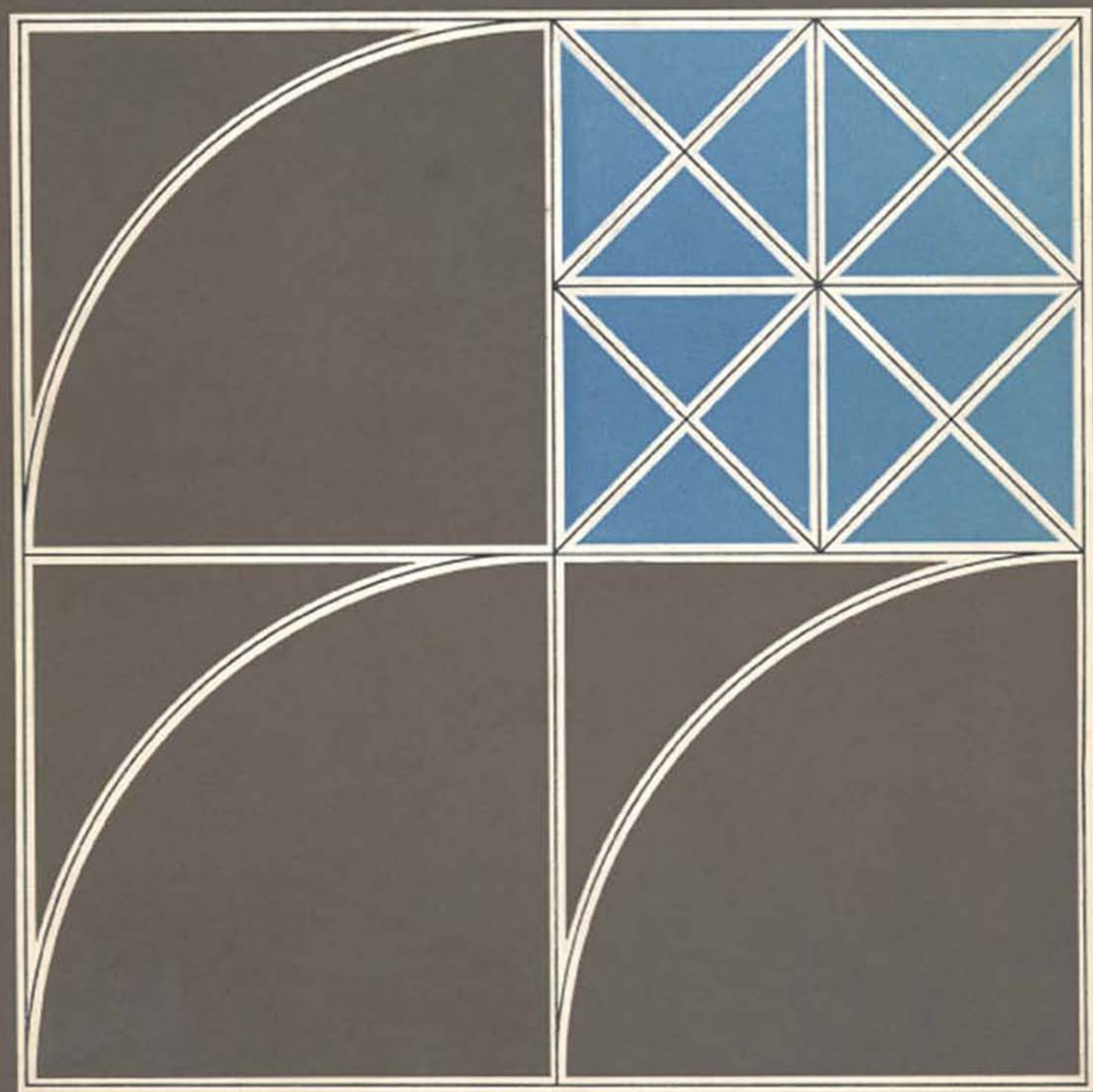


The Arts Council of Great Britain

Twenty fourth
annual report and accounts
year ended 31 March 1969



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†At the time of going to press a Chairman of the Literature Panel to succeed Professor Angus Wilson had not been appointed.

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Peter James

Ronald James

*Miss Rosemary Jervis-Smith

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Walter Lucas

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Owen Reed

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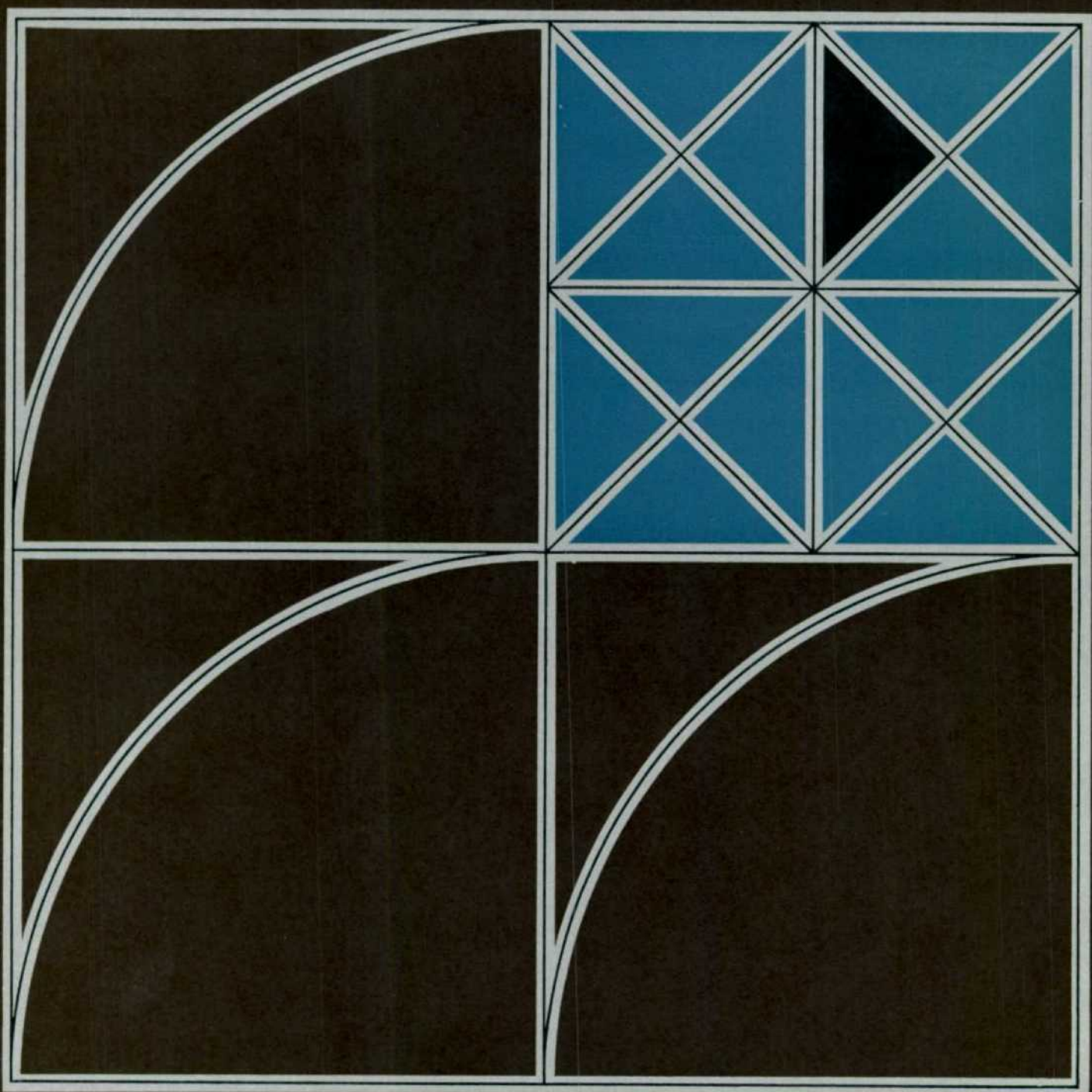
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The cover and dividing pages are images prepared for the report by Gordon House



A Chairman's Introduction

If the limitless faith of a Chairman of the Arts Council should ever flag I recommend to him a simple remedy—travel to other places which do not have an Arts Council and observe how much better we order things here. This is neither chauvinistic complacency nor self-satisfied nationalism; it is, I think, simple objective fact. Nor does it arise from viewing through pre-conditioned pink spectacles, but from listening to local voices.

Last year I briefly described a moment's visit to an opulent island replete with everything except intellectual resource. Some of the time since then has been troubled by interrogation about its identity, which I stoutly resisted. This year I have travelled to various places which have provided me with additional material. I found the greatest city of the world's greatest Republic mourning the absence of opera: musicians were claiming more than it could afford. I reflected that, in such circumstances, the organisations created in this country—some by and of the Arts Council, and with all of which we work in association—would have served an immensely useful purpose in anticipating the situation and possibly resolving it. The situation reinforced the view flatteringly expressed in the Report of the Estimates Committee that the Council's advice was as important an aspect of its activities as its grants.

I travelled to a friendly and progressive European neighbour acutely concerned with the encouragement of the arts. Here a Ministry of Culture operates side by side with an Arts Council which exercises a purely advisory role. Much new ground has been broken and continues to be broken, but I remained unrepentantly of the view that our own system, divorced from direct governmental intervention, and free, so far as any social institution can be, from political slanting, was to be preferred in a country where it was acceptable and would work. It suddenly dawned upon me that we were fortunate to be such a country and that there were many where such conditions could not exist. But the value of travel is not limited to unfavourable contrasts. I found myself in a small town in a great Commonwealth country where I participated in the annual celebration of the town's art gallery. It was exhilarating to observe how the possession of an art gallery of some quality in a relatively small community influenced and coloured the life of the whole community. It provided a setting for interests and activities which could not have existed without it. It demonstrated the accuracy of the view—now firmly held in this country—that metropolitan culture, however rich and varied, cannot be a total substitute for local and regional institutions. But what I found everywhere was a climate that I would not have thought existed thirty years ago. Wherever I have been—even in portions of human territory designated as tax havens—there exists some group of people anxious to promote artistic activity, and nowhere does the flame not at least flicker.

I believe that the last thirty years in this country has demonstrated a profound social change. Within our society there is now a widespread feeling that the provision of drama and music and painting and all culture in its broadest sense is no longer to be regarded as a privilege for a few but is the democratic right of the entire community. I think that any government—and happily there is no sign of any such government—that attempted to reverse this trend would find very rapidly how strong and deep it ran. But I must not give the impression that my year was spent either totally or largely in travel abroad, for there has been considerable and ever-increasing Arts Council activity at hand.

First and foremost we had to deal with the investigation of the Estimates Committee.

That Britain is no longer "the country without music" (or any of the other arts for that matter) is largely due to the patient work of the Arts Council over the past twenty years or so in supporting and encouraging performing, and to a lesser extent, creative artists. It must surely therefore appear a more than usually odd paradox that the nation spent as much in 1965/66 on military bands as was given to the Arts Council, even after the substantial increases in grant. These increases were absolutely and

proportionately considerable, but it is clear that there is still a long way to go, even if the road has an end.

That quotation fairly represents the basic conclusions of the Estimates Committee of the House of Commons which investigated the activities of the Arts Council of Great Britain and other grants for the arts between April and July 1968 and reported in October 1968.

The Report which ultimately emerged would certainly encourage us in complacency and self-satisfaction if there were the remotest possibility of our being exposed to such moral shortcomings. Happily immune from them, we can read it with an objective eye and note that, although few public institutions have emerged so triumphantly from microscopic scrutiny, there are nevertheless comments and criticisms which require our attention. It is better that we should give our energies to correcting even minor defects revealed than sit purring and licking our paws at being so agreeably stroked by the nice Committee.

It is, in fact, slightly ironic that the conclusions of the Committee should be so satisfactory to us, since we viewed their advent with dark suspicion, and wondered why they wanted to pick on us. Anyone who had gathered at the Arts Council on the first day of the hearing, when a small select band of champions was preparing to gallop off to Parliament Square to tilt a lance with the lady who presided over the Committee, would have heard views expressed vastly different from the views now being offered in this preface.

But "finis coronat laborem", and the Report has not merely vindicated the exertions of twenty-one years—a mere five so far as I personally am concerned—but has, I believe, achieved a healthy public purpose in dispelling, through the eyes and mouth of a completely objective and impartial body, a number of the legends and myths with which we are beset.

First, it is immensely satisfactory to find that, although the ambit of the Committee's enquiries extended to a great many Arts Council subsidised organisations (the Committee were prepared to receive evidence from anybody, however disgruntled—the grunted rarely give evidence), not a single instance was brought to their notice, or suggested, of extravagance or wastage by Arts Council customers. And there was not a vestige of a suggestion—as indeed we should hope would be the case—of anything but the most proper and scrupulous use of the funds which we so widely disburse into so many quarters.

It is an immense tribute to the artistic beneficiaries of this country that an investigation of this kind should conclude with a totally negative result on these scores, and it would be wrong if we did not react to these conclusions with a faint suggestion of pride and even of trumpet-blowing.

But, of course, the thrift and probity of financial administration, necessary as they are, do not vindicate the ultimate use of the money. What was no less satisfactory was the emphatic conclusion arrived at by the Committee that what we were doing needed to be done, and, what is more, that the sums of money we were administering were inadequate, and should be augmented on a scale which we ourselves had never had the temerity to suggest. But we shall, now.

In short, we are profoundly grateful to this splendid Committee, chaired with such dashing grace, for having in the end assisted our work and for having demonstrated that they believe in it no less than we do. "God speed" to them in their other investigations. They may return to investigate the Arts Council on any day of the week—on the next occasion there will be sherry and biscuits at public expense!

The exchanges of evidence gave us an opportunity—although off the cuff—of stating our case and our policy, probably more extensively and more coherently than we have ever been able to do before. For anyone passionately interested in the affairs of the Arts Council and with nothing much else to do, to read the evidence we submitted to this Committee would not be entirely unrewarding.

The year under review has in many other ways been an eventful one for the Arts Council. The details of our expanded activities are set out very fully in this Report. The new theatres that have opened, the utilisation of the additional sums of money, the recruitment of new audiences are all matters of great consequence and, we believe, of real public benefit.

There is one area into which we have plunged—it may be suggested with both feet—and about which, at this moment of time, the Report must be both guarded and transitional. We have endeavoured to throw a bridge across to what we loosely describe as “new activities”, needless to say of the young. The very word “young” now strikes a note of terror in all establishment bosoms, and it would be foolish to pretend that we do not share some of the apprehensions. We have tried, at the Arts Council, to remain contemporary and “with it”. We have enlisted youngsters to sit on our Panels. They have made an active and valuable contribution, but what we are now trying to do is to ascertain whether the considerable experimental activities in which many young people now engage, which deliberately discard the conventions and standards and methods of other generations, can sensibly be helped or should be helped by us. For this purpose, we have established a Committee. It has had its ups and downs. It has discovered that the major myth is the belief that it is employing a common language. It has, to some extent, underrated the resentment arising from the very fact of its intrusion. It has also underrated the self-contained and palisaded character of the “activities”, and the fact that the occupants of the palisades regard themselves as a community developing along their own lines and requiring nothing from the Arts Council, except possibly its premises and its funds. The Council has appointed a Chairman of limitless understanding, endless patience and a great affection for those he is dealing with. Largely due to his exertions the Committee has, after several efforts, reshaped itself, and appears to be on about as even a keel as one could hope for a small barque in a hurricane. His navigational skill, will, we are sure, keep it afloat. Otherwise, he will have the most splendid memorial service in human history, attended, I feel sure, by vast numbers of the votaries of the new cults.

May we take the opportunity, however, of assuring the organisations and communities to whom we stretch out our hands, that we do so in total friendship, in no patronising sense but with a firm belief that they have as much to teach us as we them. Certainly the activities of our Committee will demonstrate whether communication can be established where interpretership is possible, and whether benefit can be derived from the exchanges.

Finally, I hope the readers of this Report will forgive a short personal intrusion. In May, 1970, I conclude the five years of office for which I was appointed. I have been asked, and have agreed, to serve for a further two years. I agreed with reluctance on one ground only, my belief that appointments of this type which, though conducted as democratically as is humanly possible, carry a high element of influence, should be changed at reasonable working intervals. Five years seemed to me long enough for one man to hold this particular job. I have agreed to continue for the additional period to carry the Council over and through the next election, since it was thought, perhaps with some reason, that continued stability in our government through this period of uncertainty would be beneficial. Finally, I must express my personal gratitude to the members of the Council, and to the entire staff of the Council, for the magnificent work they do, and above all for the spirit in which they do it.

G

Membership of Council

Council	<p>Four members of the Council retired on 31st December 1968:</p> <p>The Right Hon. Sir Edward Boyle, Bt, MP Colonel William Crawshay, DSO, TD The Earl of Harewood Colin H. Mackenzie, CMG</p> <p>Sir Edward Boyle, a member of the Council since the beginning of 1966, was not eligible for reappointment, but he has agreed to continue as a member of the Music Panel, of which he was Deputy Chairman for two years, and he has also agreed to serve as a member of the New Activities Committee which has been set up following an enquiry under his Chairmanship.</p> <p>Colonel Crawshay, Lord Harewood and Mr Mackenzie were reappointed for a further term, and the following new Council members were appointed by the Minister:</p> <p>Peter Hall, CBE J. W. Lambert</p> <p>for the first time bringing the total number to the maximum of twenty permitted under the Royal Charter of 7th February 1967.</p> <p>At the end of September 1969 Professor Angus Wilson, CBE, resigned as a member of the Council and as Chairman of the Literature Panel.</p>
Panels	<p>Mr J. W. Lambert, DSC, was appointed Chairman of the Drama Panel and Deputy Chairman of the Young People's Theatre Panel in succession to Mr Hugh Willatt who resigned on taking up his appointment as Secretary-General.</p> <p>Mr Frederic R. Cox, OBE, was appointed Deputy Chairman of the Music Panel in succession to Sir Edward Boyle.</p>
Honours	<p>We offer our congratulations to the following on whom Honours have been conferred in the year 1969:</p> <p>New Year Honours 1969</p> <p>Max Rayne, a member of the Theatre Enquiry (Knight Bachelor)</p> <p>Birthday Honours 1969</p> <p>Sir Kenneth Clark, CH, KCB, a member of CEMA and the Arts Council from 1940 to 1960 and Chairman of the Council from 1953 to 1960 (Life Peer)</p> <p>Tudur Watkins, a member of the Welsh Arts Council (MBE)</p> <p>T. Osborne Robinson, a member of the Drama Panel (OBE)</p>
Obituaries	<p>We record, with deep regret, the deaths of two founders of the original Council for the Encouragement of Music and the Arts—Sir Lewis Casson and Dr Reginald Jacques. Sir Lewis was connected with CEMA as Drama Director and later with the Arts Council as a Council member and subsequently as a member of the Drama Panel. Dr Jacques served as Music Director of CEMA and later as a member of the Music Panel of the Arts Council.</p>

Secretary-General's report

Introduction

In the year 1968/69 the Arts Council received from the Government £7,750,000. How the money was spent is shown in the accounts provided on pages 90 to 133. What follow are some comments not only on these figures and the work last year, but generally.

Where does the Arts Council now stand in the national picture? What is the present state of the Arts in this country? The two questions are not identical—we at 105 Piccadilly must beware of that complacent assumption—and they cannot be answered in the few pages of an annual report.

Certain things can be said, however, without too much complacency. Since the war this country has, in the Arts, achieved something of which we can be proud: something which other countries recognize and respect.

A supply of money does not automatically produce a flourishing artistic life. In some European countries much more is spent with less result, at any rate in qualitative terms. The real achievement is that of the artists themselves, our painters and sculptors, composers and writers, and our skilled and sometimes brilliant array of performers. It is also the achievement of those who plan, promote and present their work with such flair, skill and devotion. But money is needed to buy time for training and preparation, to enlist the highest talents, to allow risks to be taken, and to make the product available at a price which most people are able to afford.

The need for public money arises not because our theatres and opera houses, our concerts and our art exhibitions are inefficiently run, or failing to draw a public. Rather the reverse. In part it arises because of their success. Subsidy is needed if the public appetite, which is now so clearly demonstrated, is to be satisfied by performances and works of the highest standard.

There is no sign of declining interest. In 1968/69 Covent Garden played to 91 per cent of capacity. The Hayward Gallery had nearly half a million visitors to the five exhibitions shown in its first year. Of the repertory theatres fourteen now run their plays for three weeks or play in 'repertoire' with equivalent lengths of run, and performance with only one week of rehearsal has virtually disappeared.

Of course, there are ups and downs. Audience figures in some cities for touring visits by the major companies have recently given cause for concern. The whole question of touring by the opera, ballet and drama companies and of the larger theatres to house them, is a continuous preoccupation.

The fact remains that eight million tickets were sold for the performances and exhibitions subsidized by the Arts Council during the year under review. True, the Council's money is spent for the benefit of a minority. But this minority is larger than many people realize, and it is growing. If we now deal in millions of pounds we also deal in millions of people.

The public pays its share at the box office. There is always room for argument as to whether that share should be higher. It varies greatly from the amount paid by the audiences for Sadler's Wells on tour to that paid by the visitors to the Royal Shakespeare Theatre, Stratford, who contribute more than 80 per cent of the cost.

There can certainly be argument as to where the balance, which is subsidy, should be found. How much should come from national and how much from local sources, public or private? If we are to judge by the results of twenty-three years, there can surely be no argument now as to the need for public support in some degree. Nor over the country is there any sign of decline in the impetus to promote new enterprises or to improve existing ones. Letters and visitors arrive daily, almost hourly, at the Arts Council offices, advocating schemes of which

the great majority have merit, at any rate in social terms. How many of these fall within the conditions of the Council's charter and policy? When they do, how far can help be given within the limitations of our budget, bearing in mind a continuing responsibility to enterprises already on the books? The Council has to answer these questions, helped by the advice of its specialist panels. Professional skill has to be wedded to private and civic enthusiasm and accounts and estimates weighed up. All this is a continuous and exacting process.

A new Secretary-General returns, battered, from a visit to the North-east and left in no doubt about the vitality of developments in that region, or of the fact that the Council will, only at its peril, prefer an enterprise in the glutted South-east to something of equal merit in the neglected North. The same feelings are welling up in all parts of the country from municipalities and from commerce, from trade unions and professional people, from Universities and all concerned with education, not to mention the Regional Arts Associations, an increasingly potent force in the mobilization, guidance and sustenance of new enterprises.

In the past two years a quite exceptional number of Enquiries and Working Parties have been set up. They are described later in more detail. Granted an inability at present to respond adequately to these many new demands, it was at any rate possible to start thinking ahead: about the responsibility entailed in handling the larger amounts of money which might eventually be forthcoming, to decide whether the old methods are now wholly appropriate and to consider the areas into which the Council should or should not move.

An area in which failure to respond would be disastrous is that of new developments in the regions. The appointment, during the year, of Mr Nigel Abercrombie, the retiring Secretary-General, as Chief Regional Adviser, meant in part a process of investigation and in part the possibility of action. He is able, in collaboration with the Council's specialist officers, to be in regular touch with what is happening. He has, during the year, helped to forward the creation of a number of new Regional Arts Associations. On pages 40 and 41 he gives some account of his work. It should always be remembered, of course, that the major part of Arts Council help to the regions is by direct support, the nature and extent of which is revealed in the analysis of the accounts which follows later. Regional Arts Associations represent a still new method of approach which is in process of becoming highly fruitful.

Especially interesting among the Enquiries was the investigation into New Activities. What should the Council's attitude be to a quite wide movement among a young generation, a coming together in the name of the Arts, in all parts of the country, in laboratories, workshops and groups? There is a great interest here in mixed media and modern technology and an indifference to existing forms and traditional methods of provision. The normal methods of assessment artistic and financial can hardly be applied. Hence the need for the Enquiry.

Some 140 people have given and are giving a great deal of time to the deliberations of the Council's Enquiries and Working Parties. Many more come to give evidence. Unless people experienced in the different arts were willing to contribute in this way, the Council could not function, or would become a very different type of body. The extent to which artistic provision in this country is dependent upon voluntary effort is not widely realized.

The fact which most strikes our many foreign visitors, apart from our political independence, is that basically the Arts Council is an organization of voluntary part-time workers. If this suggests another example of the British amateur approach to things it should be remembered that many of them are people of the highest professional distinction who spare time for hard work for the Arts Council year by year. In the delicate areas of choice and assessment, their participation is crucial.

The Council itself has twenty members, the Councils of Scotland and Wales have

approximately the same number. There are five specialist panels in London each with about twenty to twenty-five members and there are similar panels in Edinburgh and Cardiff. This amounts to a total of about 300 people actively and regularly involved. They sit on sub-committees and specialist committees dealing with Housing the Arts, Training and Estimates, some of which co-opt additional members. The Council is regularly represented by its Chairman and Council or Panel Members at meetings with representatives of local and other authorities or professional bodies connected with entertainment and the arts.

The Arts Council's permanent staff is small, perhaps too small. The total number of employees for England, Scotland and Wales is 215. However, of these 150 provide clerical and manual assistance and the officers who specialize in the various arts, or deal with administration and finance are sixty-five in number. They have to provide the administration, service the meetings, be ready with facts and figures, keep regular contact with, and assess the work of, the supported organizations, prepare reports and make available to Council, panels and committees the knowledge and experience accumulated over the past twenty-three years. They are the cogs, and essential ones, in a machine set up by the voluntary service of a large number of other people.

This picture can be extended. A new framework for artistic provision has been constructed in this country since the war. The non-profit distributing company is more and more the promoting body: for great opera houses and for small arts centres in country towns, for orchestras and theatres, for festivals and for ballet companies. It is the necessary corollary to a system of public subsidy. Companies of this type, often called Trusts, are the creation of public-spirited citizens. These people may be artistically sophisticated persons, or their function may simply be to bring experience from other spheres of life, public or private. A very great deal results from their willingness to work.

These companies, small in scale, promote enterprises which are themselves mostly local and small. Their promotions form a counterpart to those of the mass media and the large-scale enterprises. They are points of defence against London tentacles. Of course, from time to time, they develop into corporations a little too close. Occasionally the relationship between the lay boards and the professional artists responsible to them breaks down, although over the years the record in this respect is remarkably good. The fact remains that in the country as a whole the system has worked and its basis is a voluntary one. All the Arts Council-supported organizations are promoted in this way.

It is a sure sign of the position which the Council and its supported bodies now hold in our national life that in a time of economies and cuts, the Government has still found it necessary not only to continue to sustain the arts at their present level but to add a small but not insubstantial increase each year. The Grant-in-Aid for the year under review (1968/69) showed an increase, in round terms, of about £½ million over the previous year. In the year 1969/70, the grant has again been increased by about the same amount. Nevertheless this has meant a standstill in terms of money (although in those terms alone) for the Council and the great majority of its clients as most of the extra £½ million has been used to meet the cost of inevitable wage and salary increases, giving of urgently needed help in crisis situations, or the bringing to fruition of new ventures which have long been planned. Things have not been easy for our beneficiaries but ingenuity, dedication and tapping of other sources have meant that standards have been preserved and audiences served.

If we cannot, in the year 1970/71, help our clients to move from a standstill position, ground may really be lost. A grant pegged for three years means something worse than standstill as costs rise and because an artistic enterprise can never be a static affair: it must either go forward or go back. There remains the pressing problem of the rising demand in new areas and a healthy determination in the regions to make up some leeway.

The Arts Council has, it seems, become an accepted feature in the national picture. There is now a Minister for the Arts, and the Arts Council is a major part of her responsibility. This has helped to secure, for the Council and for the arts as a whole, a more central position in the established order. The relationship between the Minister and the Council, and their respective staffs, is wholly admirable and productive.

However, there is a risk of the arteries hardening in an organization which, including its CEMA period, is thirty years old. What will perhaps help to preserve us from the set ways of middle age, is the nature of the material in which we deal. We are subject to continuous pressure from organizations and individuals with a passionate belief in what they are doing. Our contacts with other authorities are very close, but local structures in particular are themselves in process of change. All the time there is publicity, criticism, comment. Finally, we are dealing with artists and the work of artists. A quiet life—even if we wanted it—seems unlikely.

	<i>London</i> £	<i>Scotland, Wales and English regions</i> £	<i>Total</i> £
1 National coverage	2,176,312	1,609,142	3,785,454
2 Supported organizations	358,486	2,144,588	2,503,074
3 Literature	18,312	40,769	59,081
4 Festivals	5,225	128,354	133,579
5 Regional arts associations	3,620	186,654	190,274
6 Housing the arts	37,000	313,000	350,000
7 Awards to artists and education in the arts	117,730	128,279	246,009
8 Administration	147,506	335,023	482,529
	<u>£2,864,191</u>	<u>£4,885,809</u>	<u>£7,750,000</u>

1 National coverage

	<i>London</i> £	<i>Scotland, Wales and English regions</i> £	<i>Total</i> £
(a) Symphony orchestras	258,500	476,320	734,820
(b) Opera and ballet	1,379,832	994,668	2,374,500
(c) Theatres	425,154	138,154	563,308
(d) Major art promotions	112,826	—	112,826
	<u>£2,176,312</u>	<u>£1,609,142</u>	<u>£3,785,454</u>

II Analysis of spending

Given the financial limits already mentioned, the year under review was one of undiminished activity and considerable progress in some new directions. The Arts Council's Grant-in-Aid of £7,750,000 was spent in the way shown in the full accounts at the end of this report. It may, however, be helpful at this stage (and in spite of some duplication) to divide this expenditure into rough categories, and for this purpose to merge the figures for England with those of Scotland and Wales. The figures which are given opposite also show the proportion in each category spent in London, and the proportion spent in Scotland, Wales and the English regions.

1 National coverage

The sum available for subsidy purposes, after deduction of Item 6 (Housing the Arts) and Item 8 (Cost of Administration), is £6,917,471.

The first category consists of the institutions giving what might loosely be described as national coverage. More than half the sum available for subsidy goes to meet their need. It would be wrong to describe them as London institutions: in fact, as the figures show, nearly half this money was spent outside London; but it happens, not surprisingly, that most of the larger of them are based in the capital and serve the audiences which come there from all over Great Britain and the rest of the world.

The organizations and activities in this category are characterized by their size, the large public they serve and the basic coverage which together they provide. In quality and achievement they may be matched or excelled by others in the list which follows, but, in fact, most of them are in their kind exemplary and set a standard for the country and their respective professions. Inevitably they constitute the first charge on the Council's funds.

(a) Symphony orchestras

	<i>London</i>	<i>Scotland, Wales and English regions</i>	<i>Total</i>
	£	£	£
London Philharmonic Orchestra		—	
London Symphony Orchestra			
Royal Philharmonic Orchestra	258,500		258,500
New Philharmonic Orchestra			
Bournemouth Symphony Orchestra	—	102,000	102,000
City of Birmingham Symphony Orchestra	—	87,000	87,000
Hallé Orchestra	—	87,000	87,000
Liverpool Philharmonic Orchestra	—	87,000	87,000
Scottish National Orchestra	—	113,320	113,320
	<u>£258,500</u>	<u>£476,320</u>	<u>£734,820</u>

(b) Opera and ballet

	<i>London</i>	<i>Scotland, Wales and English regions</i>	<i>Total</i>
	£	£	£
Covent Garden*	1,117,499	162,501	1,280,000
Sadler's Wells Opera Companies†	262,333	524,667	787,000
Scottish Opera Company	—	125,500	125,500
Welsh National Opera Company	—	182,000	182,000
	<u>£1,379,832</u>	<u>£994,668</u>	<u>£2,374,500</u>

*One opera company and two ballet companies.

†These figures, for two opera companies, are apportioned on the basis of statistics provided for the Opera and Ballet Enquiry.

Symphony orchestras

The subsidy for the *London* orchestras comes in equal parts from The Arts Council, and the Greater London Council through the medium of the London Orchestral Concert Board. Arts Council subsidy to the Board included £30,000 in respect of concerts promoted by other music organizations in Central London, and £16,000 towards any additional deficits incurred by the inclusion of works by British composers, written since 1948, in the concerts presented by the four symphony orchestras in London. The five *regional* orchestras receive grants from local authorities in their areas on widely varying bases; so far only one authority has matched the Arts Council's grant.

Concerts by the London orchestras are not confined to the London area. The regional orchestras play in London and outside their respective regions. They all tour successfully abroad and the recognition by the recording companies of the work of our musicians is an indication of the high standards achieved. Approximately 400,000 people attended the concerts of the London orchestras during the year. Similar figures are not available for concerts by the regional orchestras, but they are comparable.

Opera and ballet

On the high cost of sustaining opera and ballet it can once again be pointed out that if we are to have these art forms at all in this country, costs cannot be recovered at the box office and the subsidy must be considerable. It would be wasted if it were insufficient to produce results of the highest quality.

In 1968/69, 529,505 people attended the performances at the Royal Opera House. Those audiences contribute highly to the cost of their entertainment and the average price of seats can be as high as £3 3s. The grant covers not only opera but the two companies comprising the Royal Ballet, and roughly one-third is attributable to ballet touring. The quality of performance both of the Royal Opera and of the Royal Ballet is indisputable. Both these companies are of world standing.

In the case of Sadler's Wells, a large part of the grant goes to work outside London. In 1967/68, two-thirds was spent in this way. In 1968/69, the year of the move to the Coliseum, touring had to be somewhat reduced, temporarily it is hoped, but it still accounts for more than half of the subsidy given. The first effect of operating in the Coliseum has been to increase the audiences by 50 per cent. This, in itself, appears to have justified the move. The average price paid per ticket at this theatre is about £1 1s.

There had to be a process of adjustment to this larger and very different house in the centre of the West End, and there is every sign now that that adjustment has been made.

It is satisfactory to note that Sadler's Wells Theatre was re-opened during the year. The best use, in the long term, for this important theatre still remains a matter for consideration. In the meantime its audiences have seen some first-class ballet from other countries and some opera performances of distinction.

The activities of the Opera Companies of Scotland and Wales are covered in the sections of the report dealing with these countries. Their growth and development has significance, however, for England, as both these Companies now tour, and highly successfully, outside their respective countries. Indeed they have to because theatres in Scotland and Wales are few and there is a limit to the total of possible playing weeks. This development and the whole future of opera and ballet are the subject of detailed consideration by the Opera and Ballet Enquiry.

(c) National Theatre and Royal Shakespeare Companies

	<i>London</i>	<i>Scotland, Wales and English regions</i>	<i>Total</i>
	£	£	£
National Theatre Board	322,000	20,000	342,000
Royal Shakespeare Company	103,154	118,154	221,308
	<u>£425,154</u>	<u>£138,154</u>	<u>£563,308</u>

(d) Major art exhibitions

	<i>London</i>	<i>Scotland, Wales and English regions</i>	<i>Total</i>
	£	£	£
(a) Hayward Gallery—excluding cost of exhibitions	50,570	—	50,570
(b) Major exhibitions	62,256*	—	62,256
	<u>£112,826</u>	<u>—</u>	<u>£112,826</u>

*The net cost is the difference between the gross expenditure of £257,664 less income amounting to £195,408.

National Theatre and the Royal Shakespeare Company

In the National Theatre at the Old Vic and the Royal Shakespeare Company, with its twin bases in the centre of England and in London, we have achieved our first permanent Drama companies on a major scale. They are immensely popular and the work of the one complements without duplicating that of the other. Neither has become an institution in the bad sense. Neither is afraid to experiment and therefore sometimes to fail. Both have undertaken successful foreign tours. *The National Theatre* has, with Arts Council encouragement and help, recently embarked upon a scheme for the creation of a small theatre centre in a temporary building near to the Old Vic. The object will be to provide theatre for young audiences at reasonable prices. The present policy of the *Royal Shakespeare Company* is to bring into the Aldwych more Shakespeare and classical productions from Stratford while continuing to present a number of modern plays. The World Theatre Season was again of outstanding interest, and touring by Theatregoround has successfully continued. The direction and the Company are mainly young and what they do draws big audiences, is sometimes wayward but nearly always exciting.

Major art exhibitions

The Council's work in this category consisted in the arranging of major international exhibitions in London.

The Hayward Gallery development, the product of a happy arrangement with the GLC, was fully described in the last report. The first-year results are now known and the Council takes some pride in this achievement by its Art Department. Paying visitors to the four major exhibitions and one smaller one totalled 471,801, figures comparable to those achieved for temporary exhibitions at the other public London galleries where an entrance fee is rarely charged. People still complain that the Hayward Gallery is hard to find. The Council hope that with the co-operation of the GLC they will succeed in making it more conspicuous.

The Council also mounted exhibitions at the Tate Gallery, the Victoria and Albert Museum, the British Museum, and the Royal Academy.

The major exhibitions presented at these five galleries were:

Hayward Gallery	Matisse *Emil Nolde Van Gogh	Anthony Caro Frescoes from Florence
Tate Gallery	*Alfred Wallis *Peter Lanyon Henry Moore Balthus	*John Crome Willem de Kooning Magritte
Victoria and Albert Museum	*Charles Rennie Mackintosh (with Scottish Arts Council)	
British Museum	The Late Etchings of Rembrandt	
Royal Academy	American Naive Painting	

*Also shown outside London.

2 Supported organizations

	<i>London</i>	<i>Scotland, Wales and English regions</i>	<i>Total</i>
	£	£	£
(a) Concert activities	25,960	249,705	275,665
(b) Opera	14,036	149,205	163,241
(c) Ballet	71,205	175,766	246,971
(d) Drama	189,010	1,364,463	1,553,473
(e) Art	58,275	205,449	263,724
	<u>£358,486</u>	<u>£2,144,588</u>	<u>£2,503,074</u>

(a) Concert activities

	<i>London</i>	<i>Scotland, Wales and English regions</i>	<i>Total</i>
	£	£	£
Wigmore Hall	9,981	—	9,981
Northern Sinfonia Orchestra	—	46,000	46,000
Scotland: directly provided concerts	—	13,943	13,943
Wales: directly provided concerts	—	26,138	26,138
National Federation of Music Societies	12,479	70,313	82,792
Other concert activities	3,500	93,311	96,811
	<u>£25,960</u>	<u>£249,705</u>	<u>£275,665</u>

(b) Opera (other than national companies)

	<i>London</i>	<i>Scotland, Wales and English regions</i>	<i>Total</i>
	£	£	£
English Opera Group	8,686	29,314*	38,000
Glyndebourne Touring Opera	—	30,000	30,000
Opera for All (England)	—	29,270	29,270
Opera for All (Scotland)	—	4,944	4,944
Opera for All (Wales)	—	5,267	5,267
Phoenix Opera	—	13,000	13,000
Small opera companies	5,350	37,410	42,760
	<u>£14,036</u>	<u>£149,205</u>	<u>£163,241</u>

* These figures have been apportioned on the basis of the number of performances in each region

2 Supported organizations

The Council's responsibility in this area is, not as with its other activities, for subsidy, but for the direct provision of exhibitions arranged by its own staff and financed from its budget. There is therefore in this sphere a substantial revenue return. The public pay for admission to Arts Council exhibitions. The gross and net figures are given together with the costs of operating the Hayward Gallery.

The next category covers the great body of the Council's work, namely the support of more than 600 organizations, large and small. They include a number as important and exemplary in standard as some in the preceding list. Again the figures show the proportion spent in London, in Scotland, Wales and the English regions.

Concert activities

Among the assisted orchestras, the *Northern Sinfonia*, also supported by the Northern Arts Association, is of exceptional and growing importance. Among its other activities, it plays for Glyndebourne Touring Opera. It remains the only chamber orchestra on contract but others working in a less permanent form receive subsidy as shown in Schedule 3 of the full accounts (page 100). In Scotland and Wales there is considerable direct provision of concerts. This, for some years, has no longer been necessary in England. The Council continues to manage the *Wigmore Hall* in London, which, despite the activity of the two new halls on the South Bank, remains very much in demand, though a higher proportion than in the past, perhaps, of those giving recitals in its fine acoustic are 'débutantes'. The Council continues support to the *National Federation of Music Societies*, which allocates guarantees, based on an estimate of professional costs, to hundreds of concert-giving societies.

Opera

The *English Opera Group*, whose performances are comparatively few in number, has an excellence all of its own. Most important touring work is done by *Glyndebourne's Touring Opera* during its short seasons, and by *Phoenix Opera* on a smaller scale. The three *Opera for All* groups, presented by the London Opera Centre, Scottish Opera and the Welsh National Opera Company, share the task of bringing work of as high quality as they can achieve to comparatively remote places, producing reduced versions with piano accompaniment and portable equipment; in the twenty-first season the total number of performances given will, in November, pass 3,000.

(c) Ballet (other than Royal ballet)

	<i>London</i>	<i>Scotland, Wales and English regions</i>	<i>Total</i>
	£	£	£
London Festival Ballet Company	37,655	46,345*	84,000
Ballet Rambert	22,781	37,219*	60,000
Western Theatre Ballet	5,769	54,231*	60,000
Ballet for All	—	21,000	21,000
Ballets Minerva	—	15,000	15,000
Small ballet companies	5,000	1,971	6,971
	<u>£71,205</u>	<u>£175,766</u>	<u>£246,971</u>

*These figures have been apportioned on the basis of the number of performances in each region.

(d) Drama (other than national companies)

	<i>London</i>	<i>Scotland, Wales and English regions</i>	<i>Total</i>
	£	£	£
England			
Billingham Forum Theatre	—	5,000	5,000
Birmingham: Alexandra Theatre	—	9,000	9,000
Birmingham Repertory Theatre	—	49,027	49,027
Cannon Hill Trust	—	26,517	26,517
Bolton: Octagon Theatre	—	23,487	23,487
Bournemouth: Palace Court Theatre	—	9,234	9,234
Bristol Old Vic	—	47,401	47,401
Bromley New Theatre	—	20,350	20,350
Bury St Edmund's Theatre Royal	—	2,450	2,450
Cambridge Arts Theatre	—	3,400	3,400
Candida Players	—	5,400	5,400
Canterbury Marlowe Theatre	—	16,250	16,250
Century Theatre	—	31,450	31,450
Cheltenham Everyman Theatre	—	24,200	24,200
Chesterfield Civic Theatre	—	10,200	10,200
Chester Gateway Theatre	—	5,526	5,526
Chichester Festival Theatre	—	7,500	7,500
Colchester Repertory Company	—	19,712	19,712
Coventry Belgrade Theatre	—	47,952	47,952
Crewe New Theatre	—	8,950	8,950
Derby Playhouse	—	19,879	19,879
Exeter Northcott Devon Theatre	—	32,775	32,775
Farnham Repertory Company	—	10,510	10,510
Guildford Yvonne Arnaud Theatre	—	23,300	23,300
Harrogate White Rose Theatre	—	15,037	15,037
Hornchurch Queen's Theatre	—	18,100	18,100
Ipswich Arts Theatre	—	24,900	24,900
Carried forward	—	<u>£517,507</u>	<u>£517,507</u>

Ballet

Ballet Rambert has, in its very long history, been a unique and vital element in British Ballet. In recent years, this Company, having shed its classical ballets, has once again demonstrated its capacity to remain a creative force. Its new works seen together with ballets from its older repertoire show choreographic developments of importance. The Company has recently won acclaim in Vienna, Dortmund and Verona, and it is attracting new young audiences in its London seasons and on tour.

London's Festival Ballet, the country's second large-scale Company working on traditional lines, is well known abroad and brings ballet on a glittering scale to the larger provincial theatres, Festival Hall, and, recently, the Coliseum. The Arts Council shares responsibility for this Company with the GLC though the latter makes the major contribution. The work of Festival Ballet is most valuable in introducing ballet to a wide and popular audience.

Help has been given to the interesting work of the *Contemporary Ballet Trust*. Western Theatre Ballet's move to Glasgow, and change of name to *Scottish Theatre Ballet*, will certainly have effects on its artistic output, and may make this art more easily accessible to Scotland and adjacent parts of England. *Ballet for All* still continues its introductory work in remote places, and is able to draw on dancers of the Royal Ballet to maintain its quality.

Drama

Drama takes the largest share of the allocation in this category. The total of more than £1,500,000 reflects one of the Council's major achievements, namely the help and encouragement given over the years in the building up of a strong regional theatre in collaboration with local enterprise.

In its first ten years, the Council was making grants to the Old Vic, to some fifteen theatres in the provinces and a few travelling or experimental companies. Since then, the subsidized companies, multiplied and strengthened, have moved to the centre of the theatrical picture. The Arts Council last year supported no less than ninety theatres and companies mostly outside London, in addition to the two of international standing mentioned in the last category. These are shown in the list opposite.

Many old touring theatres have closed or are threatened with closure. A number of local authorities, some with Arts Council help, have taken steps to acquire their buildings. Nevertheless, there is a situation here which causes serious concern and is under consideration by the Theatre Enquiry.

The other side of the picture is the growth of smaller theatres with their own companies, most of them very different in quality from most of the 'Reps.' of a generation ago. Not only has the number grown, but the standard of performances and the range of plays enjoyed by audiences outside London is, in most of these theatres, on an entirely new level. Every year there are more plays by new playwrights, more interesting revivals and more individuality from theatre to theatre. The West End regularly benefits from the transfer of productions, and the theatre as a whole from the experience gained by actors, directors and designers who work in this field. Conversely the regional theatre increasingly benefits from the presence of artists of maturity and reputation willing to work there for periods. The list on the opposite pages shows how the country is covered.

These companies are incomparably better housed than they were. The list of new theatres is steadily growing. In the regions, Coventry, Nottingham, Chichester, Guildford, Leicester, Exeter, Billingham, Bolton, Chester, Worcester and Cannon Hill, Birmingham, have now been followed by Leatherhead whose splendid new theatre opened in September. In London, the Greenwich Theatre, imaginatively converted, opened in October.

Drama theatres (other than national companies) (continued)

	<i>London</i>	<i>Scotland, Wales and English regions</i>	<i>Total</i>
	£	£	£
Brought forward	—	517,507	517,507
England (continued)			
Kingston-upon Hull New Theatre	—	3,700	3,700
Leatherhead Repertory Company	—	19,913	19,913
Leicester Phoenix Theatre	—	26,204	26,204
Lincoln Theatre Royal	—	36,237	36,237
Liverpool Everyman Theatre	—	20,833	20,833
Liverpool Repertory Theatre	—	50,962	50,962
London: Caryl Jenner Productions	21,647	—	21,647
Educational Dance Drama Theatre	3,500	—	3,500
English Stage Company	98,300	—	98,300
Hampstead Theatre Club	11,015	—	11,015
Inter-Action Trust	2,300	—	2,300
IT Arts Trust	4,164	—	4,164
Mermaid Theatre	28,000	—	28,000
New Shakespeare Company	2,000	—	2,000
Open Space Theatre	2,355	—	2,355
Theatre Centre	11,990	—	11,990
Malvern Festival Theatre	—	2,100	2,100
Manchester: Sixty-Nine Theatre Company	—	16,880	16,880
Newcastle-upon-Tyne: Playhouse Theatre	—	16,525	16,525
Northampton Repertory Players	—	18,750	18,750
Nottingham Theatre Trust	—	55,391	55,391
Oldham Repertory Theatre Club	—	8,000	8,000
Oxford: Meadow Players	—	51,300	51,300
Plymouth Arts Guild	—	10,000	10,000
Prospect Productions	—	35,400	35,400
Richmond Theatre Productions	—	8,641	8,641
Salisbury Arts Theatre	—	23,338	23,338
Scarborough Theatre Trust	—	2,527	2,527
Sheffield Repertory Company	—	50,987	50,987
Stoke-on-Trent Theatre Trust	—	24,395	24,395
Watford Civic Theatre	—	14,638	14,638
Worcester Swan Theatre	—	4,200	4,200
Worthing Connaught Theatre	—	17,399	17,399
York Citizens' Theatre	—	21,750	21,750
Smaller Companies	3,739	6,363	10,102
Scotland			
Dundee Repertory Theatre	—	28,078	28,078
Edinburgh: Edinburgh Civic Theatre	—	49,908	49,908
Traverse Theatre Club	—	15,310	15,310
Glasgow Citizens' Theatre (incl. Close Theatre)	—	65,073	65,073
Perth Repertory Theatre	—	17,750	17,750
Pitlochry Festival Society	—	23,100	23,100
Smaller Companies	—	13,354	13,354
Wales			
Cardiff: Caricature Theatre	—	5,200	5,200
New Theatre	—	10,000	10,000
Welsh National Theatre Company	—	70,250	70,250
Smaller Companies	—	2,500	2,500
	<u>£189,010</u>	<u>£1,364,463</u>	<u>£1,553,473</u>

New theatres to house the Birmingham Repertory and the Sheffield Playhouse companies will, before long, be an accomplished fact. Work has started on the Birmingham building. Liverpool and York opened their excellent modern extensions last year, and Bristol has an admirable scheme for long needed additions and improvements to its old Theatre Royal. Completion of these Birmingham and Sheffield schemes will mean that all the major regional companies have theatres worthy of their importance.

The London-supported companies include *The English Stage Company* at the Royal Court Theatre whose exceptional contribution to the drama of this country needs no emphasis. Its new experimental auditorium was brought into use this year. New plays and playwrights are the life-blood of the theatre. The year under review saw, at the Royal Court Theatre, two new works by John Osborne, an Edward Bond Season and interesting plays by Hopkins, Christopher Hampton (their resident dramatist) and others.

The *Mermaid* has had an outstanding success with 'Hadrian VII'. This may have held up its flow of new productions for a time but these have been exceptionally varied and lively over the Mermaid's ten years and 'Hadrian VII', originally commissioned by the Arts Council for the Hampstead Theatre Club and first performed at the Birmingham Repertory Theatre, is now an international success.

The problem of touring to the large theatres has already been mentioned. *Prospect Productions* plays an increasingly important part in regional touring, as well as visiting some smaller theatres.

The figures show the attention given by the Council through its Drama Department to training: of producers, designers, actors, technicians and administrators. They also show the amount given to help and encourage playwrights in various ways, by grants, awards and bursaries, and most important of all by the system under which guarantees are given to companies producing new plays of quality.

Young people's theatre

Help for young people's theatre activities represents an increasingly important element in the Council's provision for drama. The work has grown since the Council first assumed responsibility in this field in 1967. Following its Enquiry into this subject, the setting up of a special panel and the beginning of subsidy provision, both the specialist children's theatre companies and the repertory theatres have been able to develop their activities for children and for young people of above school age. The best way in which the Council's subsidy should be used is still a matter of experiment and discussion and the panel is at present reviewing the position in the light of three years' experience. In the year under review a total of £124,491 was spent on young people's theatre activities. Details are given in Table D on pages B3 to 85.

There have been two interesting new developments during the year. The intention of the National Theatre to build a young people's theatre centre near to the Old Vic has already been mentioned. A project which will also receive a capital grant under the Housing the Arts Scheme is the *Theatre Centre* project at Fairlop in the London Borough of Redbridge. This will provide a headquarters for the children's theatre work directed so successfully by Mr Brian Way over many years. From the building, which is interesting in design, companies from Theatre Centre will continue to travel throughout the country. This scheme is a further example of another enlightened local authority providing a site at a peppercorn rent.

(e) Art (galleries, etc.)

	<i>London</i>	<i>Scotland, Wales and English regions</i>	<i>Total</i>
	£	£	£
England			
Bristol: Arnolfini Gallery	—	3,000	3,000
Folkestone: New Metropole Arts Centre	—	2,250	2,250
Lake District Art Gallery	—	4,000	4,000
Institute of Contemporary Arts	38,200	—	38,200
Whitechapel Art Gallery	7,500	—	7,500
Nottingham: Midland Group of Artists	—	2,850	2,850
Oxford: Museum of Modern Art	—	5,500	5,500
Oxford: Bear Lane Gallery	—	1,750	1,750
Penwith Society of Arts	—	1,500	1,500
Scotland			
Dundee Art Society	—	2,000	2,000
Edinburgh: Richard Demarco Gallery	—	4,700	4,700
Printmakers Workshop Ltd	—	1,250	1,250
Wales			
National Museum of Wales	—	2,000	2,000
	<u>£45,700</u>	<u>£30,800</u>	<u>£76,500</u>
Smaller art grants	7,160	5,410	12,570
Art exhibitions in England, Scotland and Wales	—	121,617*	121,617
Subsidies towards exhibitions	2,415	11,085	13,500
Grants for works of art for public buildings	250	10,200	10,450
Grants for provision of studios	2,750	250	3,000
Art films	—	21,969	21,969
Art film tours and lectures	—	4,118	4,118
	<u>£58,275</u>	<u>£205,449</u>	<u>£263,724</u>

3 Literature

	<i>London</i>	<i>Scotland, Wales and English regions</i>	<i>Total</i>
	£	£	£
England			
Grants to organizations	11,252	2,074	13,326
Grants to publishers	5,152	5,153	10,305
Poetry library	1,908	—	1,908
	<u>18,312</u>	<u>7,227</u>	<u>25,539</u>
Scotland	—	15,434	15,434
Wales	—	18,108	18,108
	<u>£18,312</u>	<u>£40,769</u>	<u>£59,081</u>

*The net cost is the difference between the gross expenditure of £152,109 and the income amounting to £30,492.

Art

The Grants and Guarantees shown on the opposite page are a selection from eighty-three made to art organizations throughout the country. The thirteen shown opposite represent the larger of the recipients and include such important bodies as the *Whitechapel Art Gallery* and the *Institute of Contemporary Art*. The majority, however, are regional institutions all fulfilling an important and expanding function.

The Council's Art Department directly promotes a large number of exhibitions in addition to those already described as major art exhibitions in the national institutions category. These are available for showing throughout the country and are continuously on tour. The list is given on pages 86 to 88. Each year a number of new ones are mounted and a number withdrawn. In 1968/69 the new ones totalled fifteen.

The sum of £13,500 was made available towards the cost of thirty-two exhibitions organized by various art galleries and other organizations throughout the country.

Fourteen special awards and grants were made towards the cost of works of art for public sites and two grants were made for the conversion of buildings for studios. The studio provision included the particularly imaginative and practical scheme at St Katharine Dock provided by SPACE (Space Provision, Artistic, Cultural and Educational) and described on page 73.

Finally, five new art films were completed during the year on a budget of £22,000, and film tours were undertaken in the regions for thirty-six weeks.

3 Literature

The Council's Literature policy, which dates back only to 1966, is conducted along somewhat different lines from those for the other arts. For one thing, there are no large national organizations requiring support. Within a restricted budget, therefore, provision has been made for grants to various established bodies like the National Book League, the English Centre of International PEN, the Poetry Book Society and the Poetry Society: but the central scheme is the Council's desire to aid writers as such.

Part of the annual budget is set aside to help literary magazines and little presses. Where established publishers are concerned the Council has begun to offer help towards the publication costs of books, which because of specially high costs of production and the likelihood of slow sales, might, on purely commercial grounds, never have been published.

The Council recognizes its responsibility to individual writers by offering them grant-aid to help them concentrate on work in progress. The year under review is the last in which annual bursaries and prizes are also awarded to writers. In future years, the money allocated to bursaries and prizes will be added to the writers' grants allocation. Figures for the writers' grants are given separately under 'Awards to Artists and Education in the Arts'.

The total number of writers receiving grants, bursaries and prizes in this year does not exceed 100, and this help, important though it is, touches only the fringe of the literary profession. The Council remains convinced that the best way it can help professional writers as a whole, is to press for the establishment of a Public Lending Right. The case for Lending Right seems now to be very widely accepted, and the Council is continuing its efforts to urge the importance of this matter.

In March 1969 an important new experiment was launched to stimulate interest in reading. 'Writers on Tour' was planned to bring writers in touch with both faithful and potential readers in various areas of Great Britain. The first two tours of one week each to North Wales and Lancashire visited schools, libraries, bookshops and colleges during the day, and held

4 Festivals

	<i>London</i>	<i>Scotland, Wales and English regions</i>	<i>Total</i>
	£	£	£
England			
Bath	—	5,250	5,250
Brighton	—	5,000	5,000
Harrogate	—	3,000	3,000
King's Lynn	—	3,000	3,000
Ludlow	—	2,000	2,000
Stroud	—	1,750	1,750
Scotland			
Edinburgh	—	50,000	50,000
Ledlanet Nights	—	2,000	2,000
Wales			
Caerphilly	—	1,250	1,250
Cardiff	—	600	600
Llandaff	—	3,000	3,000
Llangollen	—	4,500	4,500
Swansea	—	4,000	4,000
Music			
Aldeburgh	—	5,000	5,000
Birmingham	—	5,000	5,000
Cheltenham	—	5,445	5,445
Hintlesham	—	1,000	1,000
London	5,225	—	5,225
Oxford	—	5,500	5,500
Tees-side	—	5,000	5,000
Three Choirs	—	4,000	4,000
Smaller Festivals	—	12,059	12,059
	<u>£5,225</u>	<u>£128,354</u>	<u>£133,579</u>

5 Regional arts associations

	<i>London</i>	<i>Scotland, Wales and English regions</i>	<i>Total</i>
	£	£	£
England			
Greater London Arts Association	3,500	—	3,500
Lincolnshire Arts Association	—	15,000	15,000
Midlands Arts Association	—	11,090	11,090
Northern Arts Association	—	85,600	85,600
North West Arts Association	—	15,250	15,250
South West Arts Association	—	17,200	17,200
Yorkshire	—	98	98
Wales			
North Wales Arts Association	—	37,200	37,200
Arts centres and clubs			
England	120	3,116	3,236
Scotland	—	2,100	2,100
	<u>£3,620</u>	<u>£186,654</u>	<u>£190,274</u>

evening readings and discussions with members of the public. These two tours were so successful that plans have now been made to consolidate the ground already covered and to infiltrate into new areas in future years.

The figures shown opposite indicate the categories in which literature subsidies were divided. Full details are shown in the full accounts on pages 105, 123 and 132.

4 Festivals

Festivals are mainly a post-war development in our artistic life, though the Three Choirs Festival dates back to the eighteenth century, and Sir Barry Jackson's Malvern Theatre Festival delighted theatre-goers in the 'thirties.

On the opposite page is a list of Festivals supported in 1968/69 with the amounts given to support them. In some places they are an annual event, in some they are triennial or even less frequent. Some are specifically Music Festivals, others cover the Arts in general, though usually with a strong musical emphasis. Cheltenham, however, has its annual Literature Festival as well as its Music Festival. They enable work of an exceptional quality to be performed, concentrated in a short period, in places remote from normal and regular provision: or a city with already good resources may make a special effort once a year. This may involve a wide section of the population and stimulate an interest which will benefit what is being provided all the year round.

The Edinburgh Festival is in a category by itself and one of the major Arts Festivals of the world.

Apart from the list shown opposite, the Council supported a large number of smaller festivals as shown in Schedule 3 of the full accounts.

In no case is the Council's contribution a major one, and normally it is given in the form of a guarantee. Nevertheless, there is reason to believe that without this help many festivals would not exist, or that the quality of their achievement would be less. Advice and help given in the planning stages is also believed to be valuable.

5 Regional arts associations

The Council's contribution to activities in the regions is shown in the various categories of this section of the report. However, there are, in addition, the subsidies specifically given to the Regional Arts Associations whose work is covered in some detail on pages 40 and 41.

The Council continues to assist a number of Arts Centres and Arts Clubs in areas not yet covered by Regional Arts Associations. The figures are given on the opposite page.

6 Housing the arts

	<i>London</i>	<i>Scotland, Wales and English regions</i>	<i>Total</i>
	£	£	£
England	37,000	183,000	220,000
Scotland	—	90,000	90,000
Wales	—	40,000	40,000
	<u>£37,000</u>	<u>£313,000</u>	<u>£350,000</u>

7 Awards to artists and education in the arts

	<i>London</i>	<i>Scotland, Wales and English regions</i>	<i>Total</i>
	£	£	£
Awards to artists: Music	14,032	16,902	30,934
Drama	9,386	10,285	19,671
Art	3,937	10,717	14,654
Literature	20,375	20,375	40,750
Grants to schools, etc.	70,000	70,000	140,000
	<u>£117,730</u>	<u>£128,279</u>	<u>£246,009</u>

6 Housing the arts

This scheme has now completed its fourth year of operation and it is possible here to make some assessment. As long ago as 1956, the Arts Council's report stressed the need for adequate buildings, particularly outside London, if the arts were to flourish. In 1959 and 1961 the Council, in one of its earliest surveys, made a study of existing building provision. The need, over the years, for some contribution at the national level to supplement finance provided by local authorities and other promoting bodies for the provision of buildings, and theatres in particular, became more obvious. Eventually in 1965 the Council was given a sum of money specifically for this purpose and £350,000 was spent in 1968/69. The total of £1 million spent in cash grants has been distributed between eighty-four different schemes as follows:

	£
Twelve Music schemes	176,250
Twenty-eight Drama schemes	496,000
Fourteen Art schemes	77,900
Thirty Arts Centre schemes	249,850
	<hr/>
	£1,000,000
	<hr/>

Only 11.9 per cent of this total has been spent in the London area. Scotland and Wales have received 19.8 per cent and 7.8 per cent respectively, and the balance of 60.5 per cent has gone to schemes in England outside London. The new theatres which have received Housing the Arts grants include those at Bolton, Chester, Chichester, Guildford and Leatherhead. Substantial grants have also been made to enable important additions to be made to the theatres at York and Liverpool. Commitments made to a number of others, either for completely new theatres or for major re-developments, total a substantial sum and have enabled the promoters to decide to proceed with their schemes. The largest sum yet committed is £300,000 to the new theatre in Sheffield planned to open in 1971. £150,000 has been promised to Birmingham, and £125,000 to Bristol. The smallest sum, £150, went towards improvements to the exhibition rooms at the Fitzhamon Arts Centre at Tewkesbury.

The actual cash payments made during the year under review are shown in Schedule 3 of the full accounts at the end of this report and in the relevant pages of the accounts of the Scottish and Welsh Arts Councils.

All this represents real progress following the lead given by the Minister in her first White Paper 'A Policy for the Arts'. Far the greater part of the help given has been outside London in areas where buildings were so urgently needed. A stimulus has been given to local authorities and other local promoters. The Council can only hope that the mounting number of local initiatives will not be discouraged or frustrated by lack of sufficient complementary funds from Central Government sources through the Housing the Arts scheme.

7 Awards to artists and education in the arts

This category includes first the grants and awards made to individuals through the different departments. They include artists, composers, writers, directors, choreographers, performers, technicians and administrators. A full list is given on pages 74 to 80 and shows great variety in type of award and recipient.

The Council is continually concerned to devise the best methods of assisting the individual artist. As the list shows, a number of the awards were to enable the recipient to obtain further training or experience in his field. A number were to help the creative artist to buy time for his work. Some were for the purpose of research. Others helped people to obtain further experience at home or abroad. Pictures were purchased, works commissioned, or grants made, to enable books to be published.

8 Administration

	<i>London</i> £	<i>Scotland, Wales and English regions</i> £	<i>Total</i> £
General operating costs	170,264	272,588	442,852
Capital expenditure (e.g. purchase of works of art, cost of new Scottish galleries, etc.)	<u>60,266</u>	<u>111,251</u>	<u>171,517</u>
	230,530	383,839	614,369
<i>less</i> net receipts including subsidies not being claimed, surplus/deficit out of grant-aid, etc.	<u>83,024</u>	<u>48,816</u>	<u>131,840</u>
	<u>£147,506</u>	<u>£335,023</u>	<u>£482,529</u>

It is often urged that the Council should do more in this way and the question is constantly under review.

The Council's principal work for the individual artist is, and probably always will be, to help create the conditions under which his work can be seen or performed: for composers in the subsidies given to orchestras and performances of music, with extra help if new work is included in the programme: for playwrights, the steady growth of new theatres and companies, with a system of special grants for new plays. Theatres need stage designers. Opera and Ballet need composers, librettists and choreographers. Grants to publishers—a lending right scheme—may in the long run be the best way to help authors.

Secondly, the Council has found it necessary to provide certain funds for education purposes specifically relating to the arts. The list is shown on the opposite page. In every case help was urgently needed if these institutions were to continue their work to the necessary standard. In the year under review it was decided to make grants in 1969/70 to certain Drama Schools and the National Youth Theatre.

Finally there is, included in this category, the amount spent on the training courses for Arts Administrators operated by the Council in conjunction with the Regent Street Polytechnic.

8 Administration

These costs are shown in the items headed General Operating Costs in the full accounts for England, Scotland and Wales, pages 98, 120 and 129. The total gross expenditure under this heading is £614,369 which represents about 8 per cent of the total Grant-in-Aid. Bearing in mind the extent and complexity of the work this is not, perhaps, a high figure. It covers the provision of offices in London, Edinburgh and Cardiff, the servicing of a very large number of meetings, a great deal of travelling, assessment of and maintenance of contact with the supported organizations and the keeping of accounts of considerable complexity relating not only to the work of each department, but to the activities of the Council's clients. It also includes, on the Art side, the cost of many of the staff concerned with the direct promotion of a large number of exhibitions.

Finally, it should be borne in mind that the Council's revenue was increased by the end of the year by £92,077 in respect of grants, guarantees and provision for expenses made in previous years no longer required. Most of this amount represents subsidies offered in the form of guarantees against loss which, in the event, were not required by the organizations concerned, thus enabling the Council to apply these funds elsewhere. Further income, including donations and bank and investment income, has been set against the expenditure on administration. Finally, the net surplus of £34,208 has been adjusted in this section so as to account for the total Grant-in-Aid of £7,750,000.

III The Arts and the Export Figures

The Arts Council's concern is with the standard and spread of the arts in Great Britain and the quality of life as it is lived here. However, there appears to be a connection between the basically healthy state of affairs recorded in these pages and the mounting total of visitors from other countries in recent years. The following facts and figures have been supplied by the British Travel Association who point out that, although this country cannot offer a Mediterranean climate, it can in the arts offer a great deal which acts as a magnet.

In 1968, Great Britain earned roughly £385 million from tourism of which £282 million was actually spent by overseas visitors in this country. The balance was the amount paid to British carriers. These figures stand very high in the total list of exports.

Theatres, music and art have a strong drawing power. Approximately 3½ million tourists came to London in 1968. They made the following visits:

To theatres	2,000,000
To concerts, opera and ballet	750,000
To art galleries	2,250,000

In the same year the number of tourists visiting other parts of the country was approximately 1½ million. The Stratford and Chichester Theatres, the Edinburgh and other Festivals attracted a large proportion of them.

Bearing in mind that practically all concerts, ballet and opera, and a substantial number of theatres and art galleries, receive public subsidy, the effect on tourism of the arts and entertainment is significant in relation to the amount of the Arts Council's grant.

IV Enquiries and Working Parties

The Enquiries and Working Parties in progress or completed during the year have been exceptional in number. They are:

1

Opera and ballet enquiry

This Enquiry started its work in 1966. That work was completed in the summer and the report has now been laid before the Council.

2

Theatre enquiry

This Enquiry started work in 1967. The report with recommendations is now completed.

The composition of these Enquiries has been given in previous reports.

3

Obscene publications: working party on the obscenity laws

In June 1968 a conference was convened composed of individuals and representatives of organizations concerned with literature, drama and the visual arts, to consider the effect of the obscenity laws on the arts. This conference appointed a Working Party with the following members:

Chairman: Mr John Montgomerie

Members nominated by:

The Arts Council of Great Britain	Professor Frank Kermode John Mortimer, QC R. G. Davis-Poynter
The Booksellers Association	T. A. Joy
The Defence of Literature and the Arts Society	John Calder
The English Centre of International PEN	Miss Kathleen Nott
The Institute of Contemporary Arts	Mrs Dorothy Morland
The League of Dramatists	Benn W. Levy, MBE
The Library Association	T. E. Callander
The National Book League	J. E. Morpurgo Clifford Simmons
The National Council for Civil Liberties	Tony Smythe
The Publishers Association	R. H. Code-Holland, CBE F. J. Warburg
The Society of Authors	C. R. Hewitt
The Society of Young Publishers	Howard Loxton
The Writers Guild of Great Britain	Ronald Harwood
Co-opted to represent the live theatre	William Gaskill

A report prepared by this Working Party was submitted to a re-convened Conference in July 1969. This report recommended the repeal of the Obscene Publications Acts and drafted a bill with this object including certain other provisions and safeguards. The Conference adopted the report and resolved that it be sent to the Home Secretary with a request that he consider it, review the matter and take appropriate action.

The report had been received by the Arts Council prior to the re-convening of the Conference. The Council agreed 'to inform the Conference that the Council regarded the issues discussed in the report as important in their social implications and in their relation to the arts. The report showed the need for investigation into these issues particularly as far as they concerned the artist and his work and his relation with the public.'

4. Drama Schools' Enquiry

In 1966 the Drama Panel considered the plight of Drama Schools, believing that, if no action was taken by the Arts Council, the already most unsatisfactory position of the schools would become worse. The Council felt that subsidy for drama schools came within the educational field and referred the matter to the Department of Education and Science. Subsequently, at a meeting attended by the Minister, the DES agreed that it was not prepared to accept responsibility for subsidizing drama schools and if they were to be helped at all they must look to the Arts Council.

In the meantime a Committee with the following membership has been set up to assess the financial needs of Drama Schools:

Michael Elliot (Chairman)	Mrs Nettie de Montmorency
John Allen	Richard Pilbrow
Michael Barry	Owen Reed
William Gaskill	Michael Saint-Denis
Michael MacOwan	Miss Gwynneth Thurburn
Val May	

As a result of its investigations the Committee agreed to recommend certain schools, in principle, for subsidy and urged the Arts Council to include provision for Drama Schools in its estimates for 1969/70. The Council has done so.

The committee's investigations also made it clear, and the Arts Council has agreed, that the several training schemes which have been developed over the years by the Council should be brought together and co-ordinated by a newly-formed Training Committee under the chairmanship of Mr Michael Elliot.

Details will be dealt with by Working Groups for Administrators, Designers, Directors, Drama Schools and Technicians; these Working Groups are composed of members of the Training Committee itself (which is appointed by the Arts Council) plus additional co-opted specialists.

The membership of the Working Groups is as follows:

Administrators

*Patrick Donnell
*Miss Elizabeth Sweeting
David Coe
John Simpson
Miss Hazel Vincent Wallace

Designers

*John Bury
*Ralph Koltai
Miss Margaret Harris
Osborne Robinson

Directors

*Michael Elliot
*Michael MacOwan
*Val May
Stuart Burge
*Casper Wrede

Drama Schools

*John Allen
*Michael MacOwan
*Owen Reed
Robert Eyre
Shaun Sutton
Miss Janet Suzman

Technicians

*Ian Albery
*Richard Pilbrow
Iain Mackintosh
Anthony Easterbrook
Robert Stanton
*Members of the Training Committee

The Scottish Arts Council and the Welsh Arts Council are represented on the Training Committee by Mr Alisdair Skinner and Mr Emyr Jones respectively.

5**Orchestral resources enquiry**

During the year the Council set up an Enquiry to investigate the Orchestral Resources of this country. The situation of the London orchestras was fully investigated a few years ago by The Goodman Committee which produced a report which had far ranging consequences. The present Enquiry, under the chairmanship of Professor Alan Peacock, of the University of York, has very wide terms of reference, but as the London field was thoroughly covered so recently, its main area of investigation will probably be the regions. Its members are:

Malcolm Arnold	Dr A. H. Marshall, CBE
Christopher Cory	John May
Myers Foggin	Victor Olof
Sir William Hart, CMG	Hardie Ratcliffe
Alderman C. H. Lucas	Thomas Russell
Colin Mackenzie, CMG	C. Charles Tapp, MBE

6**Computer booking working party**

The Council also set up during the year a Working Party to investigate the importance of booking seats by computer. This technical innovation could have a great effect on theatre and concert going, opera and ballet and the whole entertainment industry. It is, therefore, a matter with which the Arts Council and its supported organizations must be concerned, but the request to the Council as an independent organization to take some lead came initially from such bodies as the Society of West End Theatre Managers, the Orchestral Employers Association and the touring consortium known as DALTA, although the Council's Drama Panel had already given some thought to the matter. A very representative Working Party has, therefore, been set up under the chairmanship of Mr J. W. Lambert (Chairman of the Council's Drama Panel) to investigate this highly complex problem and consider the value and practical possibilities of united action by the various interests concerned. Its members are:

Members nominated by:

Arts Council	J. W. Lambert (Chairman) The Earl of Harewood Hugh Jenkins, MP Sir Joseph Lockwood Kt
Cinematograph Exhibitors' Association	M. Clatworthy (Rank Leisure Services Ltd) P. B. Benn (Associated British Cinemas Ltd)
Drama Panel	Richard Pilbrow
National Computing Centre	W. H. Stokes C. E. Lawson
National Theatre	Anthony Easterbrook
Orchestral Employers' Association	John May
Royal Festival Hall	John Denison, OBE George Mann Robert Howden
Royal Opera House	John Tooley Anthony Barnes

Royal Shakespeare Company	Patrick Donnell
Sadler's Wells Opera Company	Stephen Arlen, CBE Eric Reynolds
Society of West End Theatre Managers	Ian Albery J. M. Barham Kenneth Lindsay
Sports Council	Sir John Lang, GCB
Theatres National Committee	Emile Littler

7

Arts administrators

Reference has been made in previous reports to an Arts Council scheme for the training of Arts Administrators, carried out with the help and co-operation of the Regent Street Polytechnic School of Management Studies. This scheme has now entered its third year and its success in training young people for work in this new and expanding field in which skill and judgement are so necessary if public money is to be properly spent, has led the Council to appoint a Committee of Enquiry to investigate the possibilities of extending and improving these courses. This Committee will be under the distinguished chairmanship of Sir Leslie Scarman, who is a member of the Council. Its members are:

Frederic R. Cox, OBE
Peter Hall, CBE
J. W. Lambert

With observers from the Scottish and Welsh Arts Councils.

8

New activities committee

In October 1968, the Council set up a Committee to investigate New Activities. The work of this Committee, whose Chairman was Sir Edward Boyle, has been referred to earlier. An investigation was carried out and quickly produced a report. This report recommended the setting up of a Committee to advise the Council, to make recommendations, and to investigate the matter further. It is to function as an experiment for a year.

The Committee of Enquiry under Sir Edward Boyle's chairmanship consisted of the following:

Professor Frank Kermode
Sir Joseph Lockwood
Professor Angus Wilson, CBE
Col. William Crawshay (Welsh representative)
Mr Ronald Mavor (Scottish representative)
Mr Ian Bruce (Junior Panel Member)
Mr Peter Jay (Junior Panel Member)
The British Film Institute were invited to nominate a representative.

The new Committee under the chairmanship of the Hon. Michael Astor is:

Sir Edward Boyle, Bt, MP	Peter Jay	Bill Harpe
The Earl of Harewood	Mrs Jos Tilson	Mrs Jennie Harris
Peter Hall, CBE	John Lifton	Hugh Davies
Professor Frank Kermode	David Curtis	
Ian Bruce	Miss Grizelda Grimond	

9

Public lending right

The report of the Working Party investigating the difficult question of Public Lending Right and its proposals to set up a fund for British authors and publishers, were mentioned last year. The Government have not yet been able to take action in the form recommended, or any other. The Council believes that its scheme, produced by the Working Party, was a sensible and just one. It would, however, welcome any reasonable action to remedy a long-standing injustice and a situation which has a depressing effect on the art of letters in this country.

V Select Committee on Estimates

On 23rd October 1968 a Report by the Select Committee on Estimates was published under the title *Grants for the Arts*. In the course of an enquiry extending from April to July 1968 evidence was given to the Select Committee by the Department of Education and Science, the Scottish Education Department, the Arts Council of Great Britain, the Scottish Arts Council, the Welsh Arts Council, the British Film Institute, the British Institute of Recorded Sound, British Actors' Equity, the Musicians' Union and representatives of a large number of organizations receiving Arts Council subsidy and others.

The recommendations of the Select Committee set out in their published Report attracted a good deal of attention in the press and elsewhere and have since been the subject of observations by the Secretary of State for Education and Science, the Secretary of State for Wales and the Arts Council in a White Paper published in July 1969.

It is clearly unnecessary to set out here material already available in other published documents. However, the Committee said in discussing the relation between the Arts Council and the Department of Education and Science 'your Committee have no reason to suppose that the present system does not meet both the criterion of artistic independence and that of accountability in the use of public money'. The Council is perhaps justified in a feeling of confidence and reassurance as a result of this scrutiny. Nevertheless, certain important points were raised in the report. The enquiry promoted valuable discussions on a matter of public interest, and as far as the Council was concerned, provided an occasion for some self-examination and re-appraisal.



Secretary-General

The Regions

In November 1962, an anonymous article was published in *The Times* under the title 'Despairing Cry from the Provinces'. The writer described, without naming the place, the poverty-stricken state, from the point of view of high-quality entertainment, of the inhabitants of *Bridgnorth*. Since then, the pattern of local government has changed: Bridgnorth Rural District now includes several former small boroughs and large parishes. The members and the Clerk of the District Council show a strong and practical interest in the arts. Several new large schools have been built with excellent assembly halls, one of which in particular is very well adapted (and regularly used) for music and for plays—whether in traditional form, or (notably) 'in the round'. A District Advisory Arts Council has been set up, with local authority financial support. The Midlands Arts Association backs this body, seeing it as the focal point for a highly distinctive and rather isolated part of Shropshire. Looking back to the 'Despairing Cry' of 1962, almost the only continuing element of 'despair' is that people from Bridgnorth must go as far away as Wolverhampton (fourteen miles on good roads) to find opera or orchestral concerts.

On the opposite side of England, the creation of the new County Borough of *Teesside* coincides with an ambitious programme of provision for leisure activities in which the arts have a privileged place. At Billingham, the Forum includes an excellent theatre (with particularly extensive and well-equipped workshops). At Thornaby, the Pavilion has a number of well-planned spaces for experimental work in music, drama, etc., and a vast square auditorium which can eventually accommodate major performances. A modern full-scale concert hall is planned for Middlesbrough, and a 1,000-seater theatre to complement the Billingham Forum. The structure of the new Corporation provides for the administration of libraries, art galleries, music, theatre and physical recreation under one committee, whose principal officer had previous experience in London Boroughs as entertainments officer. He and his committee are already entitled to claim that they have proved in practice that the provision of good facilities creates an effective demand for their use.

All over the country, the attitude of local authorities and local education authorities towards expenditure on the arts is showing a radical change, which stems (no doubt) directly from the enunciation of Government policy in the White Paper of 1965.¹ The new situation is exemplified in the flow of applications to the Council for money for 'Housing the Arts'.² Several of the most significant recent applications come from new and expanding towns, and it is already clear that developments in this particular direction will accelerate. The example and influence of such a major Arts Centre as that for young people at Cannon Hill, Birmingham, have led authorities in many places to recognize the need for specialized buildings, where in the past it would have seemed quite enough to allow local dramatic and musical societies to hire the town hall. Again, the successful co-operation of many local authorities with the Arts Council in subsidizing concerts in the area north and north-east of London (the Eastern Authorities' Orchestral Association) has stimulated demands for the provision of purpose-built concert halls. More and more towns are planning to have new and lively theatres.

Capital projects of this sort, expensive as they may be, obviously cost less than other schemes of social investment—more and better schools, more and better housing, sports centres. . . . They can be, and in a number of places have been, or will be realized by forward-looking local authorities using their own financial resources. But it is easier for an authority to get loan sanction for capital expenditure on the arts if the Arts Council has decided to contribute cash from the Housing the Arts fund. Also the Council's accumulated experience, and the expert advice which the Council can obtain, can be of help to local authorities in an unfamiliar range of activities. From the point of view of the Arts Council itself, this consultative function is

1 'A Policy for the Arts: The First Steps'. Cmnd. 2801.

2 See p. 81.

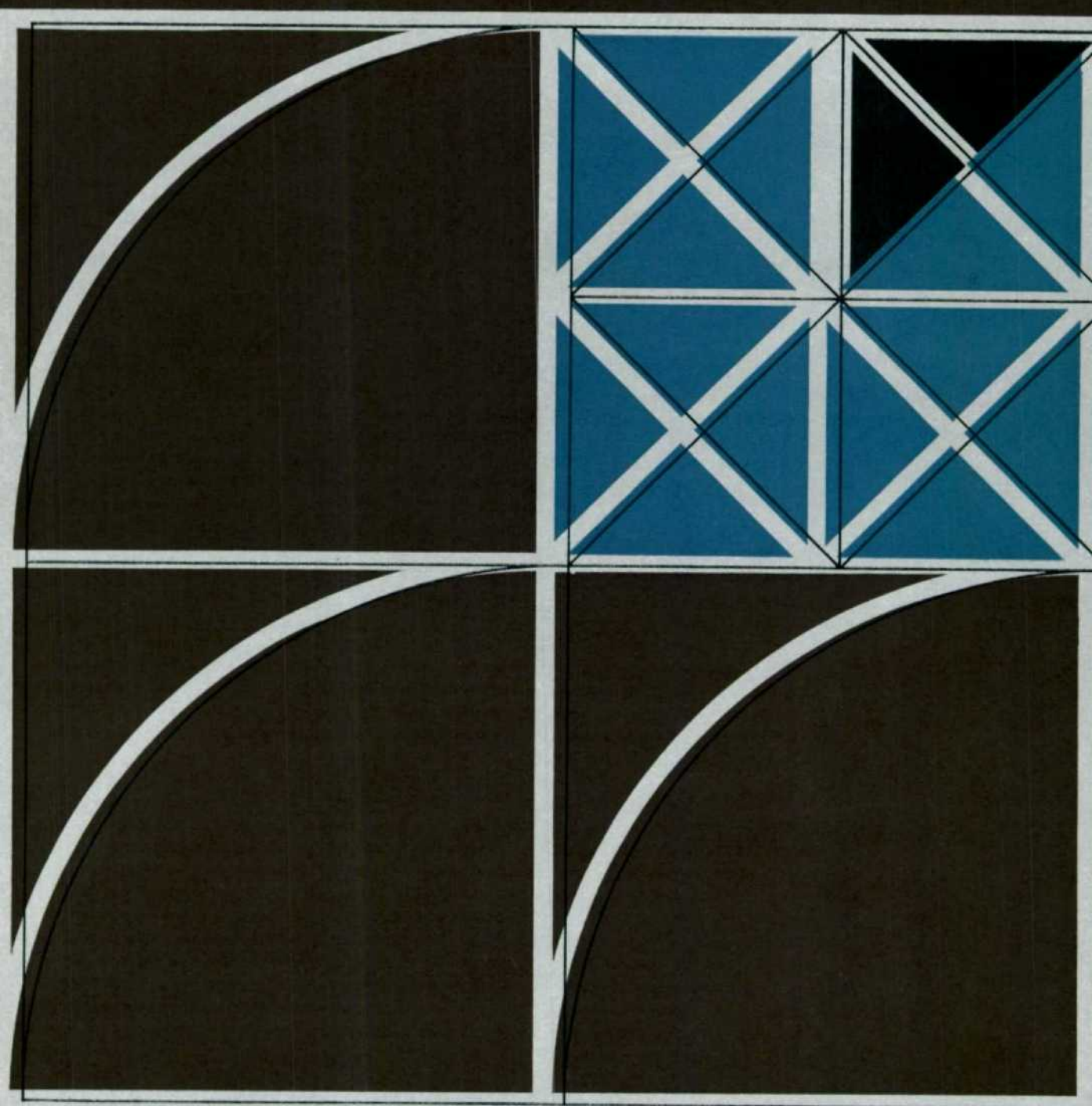
important, because it should reduce the risk of irremediable mistakes which can make a theatre (for example) unnecessarily expensive to run, or can act as audience-deterrents. For all these reasons, and because it is one of the Council's objects to co-operate with local authorities for the advancement of the artistic life of the country, we are anxious to give financial assistance wherever it is needed for 'Housing the Arts'. But this will only be possible on a very limited scale so long as the fund is not substantially increased—whereas the demands on the fund are increasing all the time, and at an increasing rate.

Thus the new situation is proving a source of positive embarrassment, simply because the Council is unable to afford an adequate response—although the situation itself results from Government policy with enthusiastic support from the Council. Such embarrassment occurs in other contexts apart from capital projects.

Local Arts Societies and similar groups all over the country, often using local resources of talent, money and zeal to stimulate and satisfy a constantly growing and improving taste for artistic activities of genuinely high quality, rightly look to the Arts Council for help to maintain and develop their initiative. In those parts of the country where no Regional Arts Associations exist, they cannot look anywhere else. With the amount of money that the Council can allocate for this purpose (£4,000 in 1969/70), the help we can give is pitifully and discouragingly little, even to the handful of local centres that are fully aware of their entitlement to ask for it, and can prove that local ratepayers' support validates their claim.

Wherever there is a Regional Arts Association, local societies can and do look to it in the first place for financial help and advice and artistic encouragement and guidance. Indeed this must always be a chief concern of Regional Associations, however much work and money is also devoted to promotion of major events on a regional scale. The funds at the disposal of Regional Associations are derived from local authorities, from trusts and other non-public sources (television companies, industry, private patrons), and from the Arts Council. By using these funds to support local initiatives, the Regional Associations can and do not only improve the whole cultural climate of their areas, but also foster the growth of 'a sane regionalism' in the arts: for it is not enough that provincial towns and villages should enjoy and practise the arts as well as London—there should be distinctive regional cultures independent of London. This latter development is a business which the Regional Associations must be able to handle better than the Arts Council of Great Britain. They can find out with the sure touch of direct local intuition which are the vital growth-points, and what form of help is best suited to each. To give particular examples from a few regions may help to illustrate the diversity of such growth-points, without suggesting that those named are other than typical: Bridgnorth (already mentioned) in the West Midlands; Beaford in the South-West; The Bluecoat Forum in the North-West; Ashington in the North; Boston in Lincolnshire. It is a first responsibility of the newest Regional Associations (in the South, and in Yorkshire) to identify the most promising among the many vigorous local centres in their respective areas.

All this work is of the highest national importance. The Regional Associations and their staff are doing it with great energy and with an admirable amount of dedicated personal effort. There is, besides, a great volume of evidence that the artistic standard of the work done is constantly rising: qualified observers note the invigorating effect of the Associations' enterprise where established institutions may have been losing initiative. On all counts the Associations must have funds adequate to their task. The majority of local authorities recognize that this means increasing contributions from the rates, at a time when most other services are being cut, or at best at a standstill. In a few regions, fresh support is forthcoming from non-public sources. The Arts Council must decide how much more it can contribute to the Regional Associations next year than this, out of a total grant which may not be greatly increased: the real need is probably (if only this were possible) to double the current amount (£180,000 in 1969/70) at once.



Scotland

This report is written shortly after the publication of the BBC's document on 'Broadcasting in the Seventies' and the fate of the BBC Scottish Symphony Orchestra is, at the time of writing, unknown. The Scottish Arts Council set up in the Spring of 1968 an independent Committee of Enquiry into Orchestral Demands and Resources in Scotland, and that Committee was in the process of formulating its conclusions—one of which was that there was a substantial unmet demand for orchestral concerts throughout the country—when it got wind of the BBC's proposal to disband one of the two major symphony orchestras in Scotland. With the co-operation of the Arts Council in London, the Chairman made known to the BBC the Scottish Arts Council's opposition to this proposal and its readiness to discuss with the BBC any possible means of perpetuating the orchestra. Scotland's orchestral resources have not, perhaps, been deployed as usefully as possible and it may be that out of this crisis, and following upon the publication of the Reports of the Scottish and of the British Orchestral Enquiries, good will come.

While these events have in fact taken place after the year under review, they are, in a sense, characteristic of the year. We are in a period of exceptional and rapid change. The last Annual Report of the Scottish Arts Council remarked that 'the Council must both be aware of the changes in the artistic structure of the country and able to change in response to these changes'. 1968/69 was a year in which the Scottish Arts Council was much concerned with a re-examination of its policies and practice over the whole field of its activities and one in which this process of sensible planning and rationalization was intermittently interrupted by major or minor crises.

Financial crisis has become endemic. In striving to please the public it never was as easy to balance the swings against the roundabouts as the cant phrase suggests. We are, however, in a particularly difficult situation at the present time where the notable increases in the Council's allocation of three or four years ago (80 per cent in 1966/67 and 40 per cent in 1967/68) have been succeeded by the years of squeeze and freeze and financial stringency. The greyhounds which were released from the slips with such cries of encouragement are finding the going heavy and the scent weak.

Drama

The Scottish Arts Council supports eight professional theatres and, with one or two minor exceptions, these are receiving the same grant from the Council in the current year as they did in the year before last. In very few cases indeed have other sources of revenue increased in such a way as appreciably to help to meet rising costs. If one assumes a 7 or 8 per cent rise in costs annually, it would seem that the theatres will require a 20 to 25 per cent rise in 1970/71 to be back where they were in April 1966. It is worth stressing the Arts Council's responsibility in this situation. Whereas ten years ago the Citizens' Theatre, for example, received from the Council £3,000, which would be enough money for the company to present one or two rather lavish productions and bring up an occasional star performer, the theatre is now in receipt of £1,000 a week in Arts Council grants.

If a theatre's grant becomes insufficient—and it has always been very much the Council's business to see that it is not excessive—then there is bound to be a progressive lowering of standards, with too many small cast, one-set plays, tatty scenery, less good actors, a crumbling theatre, diminishing audiences and, eventually, a spreading feeling among the public that subsidized theatres are musty, old-fashioned and second-rate. If this were to happen the Council's grants to theatres would become counter-productive. The Council would be doing more harm to the art of the theatre than good.

The year saw the purchase by Edinburgh Corporation, with the financial assistance of the Arts Council, of the Kings Theatre—albeit at the fifty-ninth minute of the eleventh hour. At present both this theatre and its sister in Glasgow are dependent upon the services of Messrs

Howard and Wyndham, the previous owners of the theatres, to supply what is now known as 'product' but used to be known more simply as 'shows'. This arrangement, which is of clear benefit to both corporations, is presently planned to cease in two or three years' time. What will happen then? What should be the function of the big municipally-owned theatres if they are no longer a commercial proposition? How should they be run and what should be their relationship with the present repertory theatres if both are to be regarded as a public service?

These and other questions have greatly concerned the Council in the past year and it is probable that some form of meeting or conference will be held shortly to seek a wider range of views before the Council decides what can and should be done.

The Theatre Enquiry, under the chairmanship of Sir William E. Williams, is shortly to report. The Scottish Arts Council is conscious that whatever proposals the Enquiry may make, the theatre in Scotland must not simply be a recipient in whatever arrangements may be made to provide good theatre outside London, but must also contribute to the British theatrical scene in the future, as it has done in the past.

Edinburgh, however carefully nurtured its reputation for a provincial puritanism in the arts, has been for six years the home of one of the liveliest experimental theatres in Europe, and the move of the Traverse Theatre to new buildings in the Grassmarket should open fine possibilities. The Traverse is, however, by no means the only worthy Scottish theatre in need of new accommodation, and the re-housing of the Citizens' Theatre and the Dundee Repertory Theatre, to name but two, is urgent. The social changes which have occurred since these two theatres were founded more than twenty years ago, coupled with the fact that they are both presently housed in buildings which, for one reason or another, represent a disincentive to their audiences, demand that they be given a chance to work in the 1970s in a contemporary building. The nostalgic appeal of gilt-and-cherubs, programme-sellers dressed as housemaids, and red plush, is growing very thin and every lively theatre now has to fight against such an ambience where it should be helped by its architecture.

Music

Troubles, financial and domestic, are not confined to the world of the theatre. The Scottish National Orchestra has an acoustically fine, small concert hall in the Glasgow Fruit Market. It has not yet proved a locus which attracts the multitudes, and it is sooner or later to be more frequently occupied by the University of Strathclyde, which was associated with Glasgow Corporation in its reconstruction. The orchestra, which attracted large audiences on its Continental tour, surely needs, and deserves, a concert hall worthy of it at home. Mr Bruce Millan, the Joint Under Secretary of State for Scotland, referred in a recent debate in the Scottish Grand Committee to the necessary part which local authorities must play in supporting the arts. It has been assumed that the major role which such authorities can play is in the provision of buildings. If it is true, as all the evidence suggests, that a new building enormously increases the audience for any artistic organization, then the very large subsidies which the Scottish Arts Council makes to major artistic organizations in the various cities would be that much more worthwhile if these organizations were re-housed by their various local authorities in such a way as to permit them to make their maximum appeal, and offer their best service, to their communities.

Scottish Opera extended its activities to Florence and Newcastle and has recently achieved new triumphs with *The Trojans*, complete in English on a single evening which did not at all seem long. The most important artistic event in the year may well prove to have been the culmination of a series of complex discussions in the decision of Western Theatre Ballet to come to Scotland, change its name to Scottish Theatre Ballet, and work in close artistic association with Scottish Opera. The eventual aim is the creation of a truly organic lyric theatre in Scotland but already, in *The Trojans*, the first fruits of the collaboration could be

admired, and the ballet company itself will surely have a distinguished contribution to make in a country which has had excellent ballet schools and produced a number of notable dancers but has never had a fully professional ballet company of its own.

Visual arts

In the Visual Arts a new phenomenon has been the non-profit-distributing art gallery and both the Richard Demarco Gallery in Edinburgh and the Compass Gallery in Glasgow, successor to the Charing Cross Gallery, have received substantial grants from the Council, although it would be improper to ignore the very large contributions which the private backers of these galleries have made, and are continuing to make, to them. The Council gave some consideration to its own policy in the field of the Visual Arts and concluded that it should continue to present exhibitions both in its own galleries and throughout Scotland. Miss Jennie Lee, who opened the Council's Glasgow Gallery two years ago, returned to Scotland in July this year to open the elegant and very centrally-placed Gallery in Charlotte Square, in two fine Georgian houses which will eventually house also the Council's offices. The Council was happy to mount, for the first time, a major exhibition for the Edinburgh Festival Society and the exhibition of the work of Charles Rennie Mackintosh, designed by Professor McLaren Young, was later seen in Zurich and London.

Literature

The Council's Literature Prize, this year for a book of poetry, was awarded to Iain Crichton Smith, with secondary awards to David Black, Stewart Conn and Alan Riddell. Fifteen Publication Awards of £300 were made for books which were regarded by the Council's Advisory Panel as a significant contribution to Scottish literature. One of them went to Miss Helen B. Cruickshank, a notable supporter of and contributor to Scottish literature, for *The Ponnage Pool*, published in her ninth decade. The setting up of the Gaelic Books Council at Glasgow University was welcomed and a grant made to it for its literary activities.

Festivals

The Council welcomed an approach made to it in October 1968 by Sir Herbert Brechin as Chairman of the Edinburgh Festival Society to discuss the future financing of the Festival. The Chairman of the Scottish Arts Council put forward certain proposals to the Society which, it was thought, would contribute to the continuing health of the Society and would assure its financial stability. The Council was also active in trying to forward the plans for the new Opera House. The Scottish Arts Council's general approval of the latest plans was indicated to the Arts Council of Great Britain and the Corporation in April 1969.

Tours

In March over a hundred Local Organizers came to a conference in Edinburgh to discuss the future of the Council's 'Directly Provided Activities'. The phrase has already become a misnomer as the tours, of music, opera, ballet and plays, although organized by the Council, are in nearly every case sponsored by a local Art Club or Music Club which guarantees a certain sum for the performance. There has been a steady evolution of the scheme over the years and the Council's Working Party on Tours took the view that it was time for a further 'great leap forward' in the direction of making the local body more fully responsible, not only for financial and administrative matters but, more importantly, for artistic ones. Many delegates to the conference expressed concern at being asked to shoulder greater financial responsibility but a substantial number of clubs have agreed to undertake at least one or two concerts which they will organize independently, with the Council's financial assistance, in the coming season. The Council's view is that a much healthier artistic climate should result from concerts throughout Scotland being organized by strong local bodies rather than by the Council's office in Edinburgh.

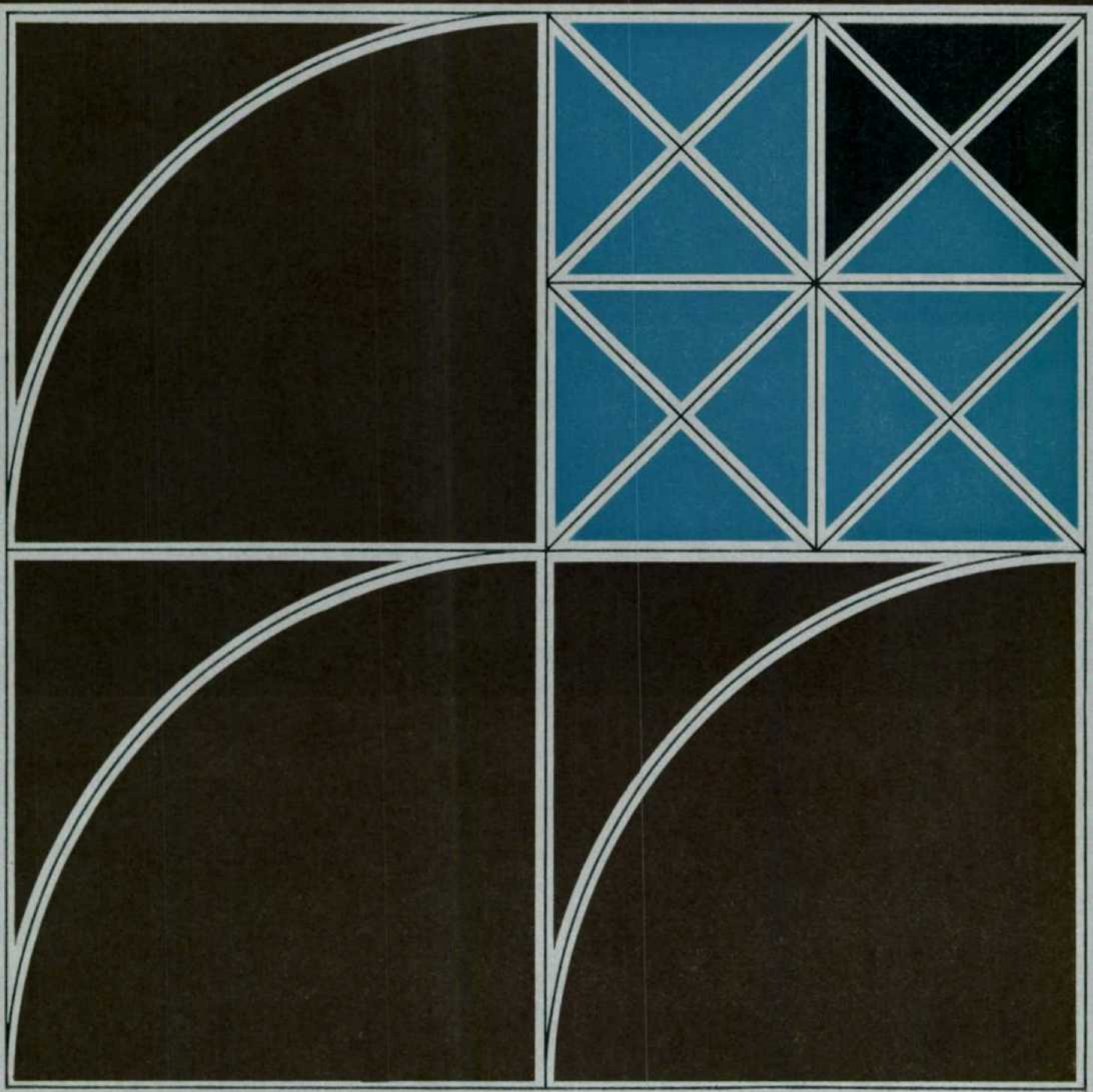
The monthly *Calendar of Events* blossomed into a new publication, entitled *Rostrum*, which lists all the artistic events in Scotland financially supported by the Council. It is the intention to expand this publication in order to make it even more useful and to include other events when finance allows.

The arts are very expensive. It is not the prima donna at £1,000 or two a performance, or even the actors, singers and musicians who are costly—although they are slightly less underpaid than they used to be. It is the whole machinery of electricians, stage-hands, transport, materials, publicity, subsistence which is rising in cost, and no one wants to put it all on the price of the ticket. If you did that your concert, your play, let alone your opera, would cost £3, £5, £10, and the performing arts would become again what they used to be, the preserve of the rich and the leisured only. The arts are expensive because they cannot be mass-produced. A forty-five minute string quartet takes three man-hours to make in 1969 as it did in 1769 and not a minute less. It doesn't help to point out that the total Arts Council grant is equal to the money spent on military bands or the amount which is uncollected in broadcasting licence fees.

Only a limited amount of money is available to the Scottish Arts Council which carries responsibility for the health, the life, of most of the organizations which we recognize as representing the professional arts in Scotland. While the Council must hope for more money to allow it to do better, it must meanwhile strive to avert calamities and, in the ever more exiguous moments of calm, look sensibly into the future.

Appointments

Mr Edwin Morgan and Professor Douglas Young retired from the Council during 1968 and Mr Ian Finlay, CBE, Miss Lennox Milne, OBE, and Professor Andrew McLaren Young at the end of the year. Professor T. A. Dunn, The Earl Haig, OBE, Mr Neill Aitken, Mr David A. Donaldson, RSA, RP, Mr Ronald Macdonald, Mr Alan Roger and Mr Ivison S. Wheatley were appointed during 1969.



Wales

Successive annual reports are inevitably repetitive in much of their detail. The repeated details illustrate the more permanent features; the variations, especially additions, demonstrate the kind and extent of progress achieved. The pace of increase and improvement is, in retrospect, always disappointing compared with early expectations. Rapid rises in costs cut deeply into even the most modest of plans. In a small community, without the requisite minimum facilities, the effect of inflation is not easily absorbed. The establishment of permanent, professional arts organizations is pushed further and further into the future. The four corner-stones of Welsh artistic aspirations—a fully operative Welsh National Opera Company, a full-size Welsh National Symphony Orchestra, a National Theatre for Wales and a Welsh National Gallery—seem to be further than ever from being realized despite a generous increase in the annual grant for the arts in Wales in 1968/69. Even so, there is much to report.

Literature

Not since the days of the independent Princes, who gave poets mead and horses for singing their praise, has there been in Wales an effective system of patronage to literature. The anglicized gentry of the eighteenth century cared little for the indigenous culture and the industrialists of the nineteenth, with some honourable exceptions, cared even less. Since then, the literature of Wales has relied upon the devotion of its amateurs, particularly those scholars and patriots associated with the Welsh departments of the University and the National Eisteddfod, as much upon the enthusiasm of the common people among whom it has always held an esteemed place. Here, in this reliance upon enthusiasm without hope of even modest financial reward, lie much of its resilience and many of its weaknesses.

After surveying the manifold aspects of the literary scene in Wales during its inaugural year, the Literature Committee set out with its own allocation of £20,000 in 1968/69 to fulfil the Welsh Arts Council's responsibilities towards the writers, editors, publishers and societies upon whom the literature of this country depends. Hardly expecting an immediate renaissance, its aim was to begin laying the foundations of a new environment in which writers might enjoy the financial rewards and the prestige, among our own people as much as in the world, which are their due as creative artists.

The Literature Committee's attention was therefore turned, in the first place, to the writer, especially to the circumstances in which sacrificial authorship has seemed so inevitable in Wales. A total of £3,683 was allocated to eleven literary periodicals as grants towards production costs, editors' fees and payment to contributors which, however modest at present, represent a considerable improvement in the writer's lot.

A tripartite scheme for Awards to Writers was also launched during the year. Bursaries worth a total of £5,925 were offered to four Welsh and seven Anglo-Welsh writers to enable them to be released from their employment or usual circumstances in order to undertake specific literary projects.

Prizes of £250 each were awarded to the authors of those volumes of poetry and prose published during the previous year which, in the Literature Committee's opinion, showed exceptional literary merit. They were Gwilym R. Jones for *Cerddi* (Llyfrau'r Faner), Pennar Davies for *Meibion Darogan* (Llyfrau'r Dryw), Raymond Garlick for *A Sense of Europe* (Gwasg Gomer), and Glyn Jones for *The Dragon Has Two Tongues* (Dent).

Honours of £600 each were presented to Waldo Williams and David Jones for their distinguished contributions to the literature of Wales in Welsh and English respectively.

The Literature Committee next turned its attention to the publishers, the middlemen who play such a vital part in fostering the contemporary literature of Wales. Its hopes for the support of book production were not fully realized during the year owing to the problems involved in the administration of financial assistance from various sources. The dangers of double subsidy and the need for a division of responsibilities caused delay but also afforded the Literature Committee an excellent opportunity of discussing its objectives thoroughly in readiness for the next financial year.

Nevertheless, a number of production grants were made to publishers. These included the University of Wales Press for the first three volumes of a major series of European plays translated into Welsh and edited by Emyr Humphreys; Gwasg Gomer for *Cerddi Heddiw*, an anthology of new Welsh poetry edited by Islwyn Jones and Gwilym Rees Hughes, and for the first two volumes, by Raymond Garlick and Sally Roberts, in a series entitled *Contemporary Anglo-Welsh Poets*; and Christopher Davies for *The Liting House*, an anthology of Anglo-Welsh poetry for the years 1917/67 edited by John Stuart Williams and Meic Stephens.

The same need for consultation delayed the Literature Committee's plans for offering aid to publishers in the improvement of their design standards. The publishers are among the first to agree that, as a result of small circulations, inadequate equipment and, until recently, a dearth of professional designers, the design of their publications has been sadly neglected. The Council is extremely anxious to assist them in the production of books worthy of their authors and readers. A conference on book production was held at Gregynog Hall in November and the first annual Book Design Competition for all books printed and published in Wales during the previous year, excluding University of Wales Press publications, was organized in which eight of the twelve winning volumes were printed by Gwasg Gomer of Llandysul. Book design also proved to be the principal interest of the Joint Activities Sub-Committee which was established by the Literature and Art Committees during the year.

The Literature Committee's interest in book design, as an important aspect of material culture, is now firmly established, but it has not forgotten that the Council's first responsibility is to the creative writer. A number of poetry readings were sponsored during the year, including a programme based on the work of the group of poets known as Bois y Cilie which was performed by the Welsh Theatre Company at various centres in the western counties; a series of readings by young Anglo-Welsh and English poets under the auspices of No Walls in Cardiff; a reading by Welsh poets at the National Eisteddfod Literature Pavilion in Barry; programmes as part of the Welsh Books Council's Libraries' week and Cardiff Students' Arts Festival; and a reading by the Welsh Artists' Workshop during its week's events at the New Theatre, Cardiff. The Council also supported the production of six records by eminent Welsh writers in the series *Ysgol a'r Aelwyd* (Recordiau'r Dryw).

The Council's Collection of Manuscripts by Anglo-Welsh Writers was established during the year. Among the Manuscripts Panel's first acquisitions were letters by Dylan Thomas, poems by Vernon Watkins, Alun Lewis, Idris Davies, novels by Jack Jones, Gwyn Thomas, Glyn Jones, and short stories by Rhys Davies, as well as the worksheets of younger writers. Manuscripts are purchased or accepted as gifts or on deposit and the Collection is housed at the National Library of Wales.

The projects described above were among the Council's contributions to the patronage of literature in Wales during the year under review. Today the literature of our country is written in both Welsh and English and, perhaps for the first time, a fruitful association is growing between writers in the nation's two languages. But Welsh and Anglo-Welsh writers still find themselves in a paradoxical situation. Those Welshmen who write in English tend to suffer, in Wales as much as in England, from their peripheral status while those whose work is done in Welsh, more numerous and of wider horizons now than ever before in the fifteen hundred years of their tradition, do so for only one quarter of the country's population. The Welsh Arts Council is among those bodies which are determined to help solve the problems of both these groups.

Music

Festivals

The Welsh Arts Council supports a wide variety of festivals in Wales. These provide excellent opportunities for local initiative and organization, for publicizing artistic endeavour and achievement, for presenting new talent and for involving the community, even though only temporarily, in cultural activity. The general aim of the Council in respect of festivals has been to maintain or improve standards largely by increasing the professional element. The festival at Llandaff Cathedral has an individual character and the one held during the year under review attracted artists of international reputation such as Artur Schnabel and Victoria de los Angeles, involved ensembles from within the area such as the Llandaff Cathedral Choral Society, BBC Welsh Orchestra and the Caricature Theatre Company and included the first performance of a specially commissioned *Prelude for Orchestra* by David Wynne. Another stimulating festival held in Cardiff was the Festival of 20th Century Music under the joint direction of Alun Hoddinott and John Ogdon. First performances of works by Reginald Smith Brindle, John Ogdon, Arwel Hughes, John Gardner, David Wynne, Howard Rees and Alun Hoddinott were given and, to coincide with concerts by the London Symphony Orchestra, English Chamber Orchestra, London Percussion Ensemble and others, a series of seminars was arranged by the Music Department of the University College. In October, the Royal Philharmonic Orchestra and the BBC Symphony Orchestra appeared at the Swansea Festival and the programmes included the first performance of a piano concerto by William Mathias. The Dartington String Quartet gave a first performance of a work by David Harries and the Quartet (1957) by Daniel Jones. The Caerphilly Festival included a fine concert by the English Bach Festival Orchestra under Neville Marriner as well as a performance of the *Petite Messe Solennelle* (Rossini) which is rarely heard in Wales.

Orchestral concerts

Concerts arranged during the past five years have established regular audiences all over Wales and much has been done to improve one of the obstacles in the way of founding a Welsh orchestra since there is now a sign of rising public support for orchestral concerts. During the 1968/69 financial year tours were arranged by the following orchestras:

Royal Philharmonic Orchestra (Rudolf Kempe, John Pritchard, Joan Carlyle)
 Academy of St Martin's in the Fields (Neville Marriner)
 Little Symphony of London (Arthur Davison, Elinor Bennett)
 Budapest Symphony Orchestra (Gyorgy Lehel)
 Northern Sinfonia Orchestra (John Hywel, Owain Arwel Hughes)
 English Chamber Orchestra (Paul Tortelier)
 London Symphony Orchestra (Edward Downes, Evelyne Crochet)
 New Philharmonia Orchestra (Sir Adrian Boult, Ruggiero Ricci)
 Halle Orchestra (Daniel Barenboim)
 Bournemouth Symphony Orchestra (George Hurst)
 Prague Chamber Orchestra

Works by composers living in Wales performed at these concerts included *Processional* by Grace Williams, *Sinfonietta* and *Welsh Dances* by Alun Hoddinott, *Divertimento* by William Mathias, and *Fantasia for String Orchestra* by Arwel Hughes.

International recitals

The Council arranged the seventh season of International Recitals at the Reardon Smith Lecture Theatre, National Museum of Wales, and, as usual, the concerts were sold out. A similar series was arranged for the first time at Newport in association with Newport Corporation and Newport Music Club. The artists included Segovia, Geza Anda, Stuart Burrows, John Constable, Paul Tortelier, Geoffrey Pratley, Amadeus String Quartet, Gervase de Peyer, Stefan Askenase, Ruggiero Ricci, Ernest Lush, Victoria de los Angeles, Geoffrey Parsons, Yehudi Menuhin and Louis Kentner. Similar programmes of recitals by international artists are arranged by music clubs at Rhyl, Monmouth and Bridgend.

Welsh Amateur Music Federation

During the year, the Council recommended the setting up of a Welsh Amateur Music Federation, a body which would give financial, artistic and administrative help to choral societies, orchestral societies and brass bands as well as offering copy, library, secretarial and administrative facilities. Steps are now being taken to establish the new Federation.

Awards and bursaries

The Council has been able to give useful help to post-graduate students for specialized study. Awards given during the year enabled Paul Broom to study composition in Italy and France, Howard Patrick to study electronic music at Princeton University, USA; Esther Latter to study singing in Hamburg; Anthony Baldwin to study at the London Opera Centre, and Iwan Guy to attend opera summer course at Barga, Italy.

Recordings

The Council arranged and subsidized a recording to be issued by Pye Records of William Mathias's First Symphony and Daniel Jones's Second Symphony. The recording was made by the Royal Philharmonic Orchestra with Charles Groves conducting and it coincided with the performance of William Mathias's Symphony at the Royal Festival Hall.

The Council arranged and sponsored tours of Wales by the Svetoslav Obretenov A Cappella Choir, Sofia, and by two Opera for All Groups. Grants and guarantees against loss were given by the Council and the North Wales Association for the Arts to sixty-two music clubs and societies to arrange over 300 recitals of chamber music.

Opera

The Welsh National Opera Company, in the second phase of its expansion programme, had the most successful year of its career to date. Two new productions were mounted, both acclaimed by press and public—*La Traviata* and *Boris Godunov*. In addition to its traditional seasons in Wales, the Company performed to full and enthusiastic houses in Bristol, Birmingham, Liverpool and Stratford-upon-Avon.

In February 1969, accompanied by the Bournemouth Sinfonietta, the Company launched a new venture with a tour of *The Marriage of Figaro* and *La Traviata* in four of the smaller towns in Wales not visited by major companies: Haverfordwest, Aberystwyth, Rhyl and Wrexham.

A total of ninety-three performances was given in the course of the year.

Preparations were made for the five-year Training Scheme which the Company is setting up in collaboration with the University College of Wales and the Cardiff College of Music and Drama.

The Company's new headquarters were formally opened by Mrs Renée Short, MP, on 26th March. Of this splendid building, comprising workshops, paintframe, offices, studios and rehearsal rooms, and acquired with the financial assistance of Cardiff Corporation, the Arts Council of Great Britain's Housing the Arts Fund and the Calouste Gulbenkian Foundation, the Strand Electric Company's magazine said, 'No theatre architect working on a scheme which involves production facilities can afford not to visit this new Cardiff headquarters.'

Art

Of the nineteen exhibitions that were toured in Wales during the year 1968/69, twelve were new collections or original exhibitions organized by the Welsh Arts Council. The total number of showings is lower than for 1967/68, but as suggested in the Annual Report, *Changes and Moves*, that year is likely to remain a record until some drastic development in gallery facilities is enabled to be brought about in Wales.

The Arts Council of Great Britain supplied works from its collection for two of the new exhibitions, *Drawings* and *Visions of Landscape*, and a new group of works from the Welsh Arts Council's own collection was toured throughout North Wales by the North Wales Association for the Arts. *Augustus John* was an exhibition of thirty-four paintings and drawings organized in co-operation with the Glynn Vivian Gallery to begin its tour at the Swansea Festival. Another important one-man retrospective exhibition began at the National Museum of Wales and showed 137 paintings and drawings by Sir Cedric Morris, founder member of the Contemporary Art Society for Wales. *Recording Wales* was the first of a series of exhibitions concentrating on the topography of this country, and included works by Richard Wilson, David Cox, J. C. Ibbotson and J. D. Innes.

Another historical exhibition, *Swansea Artists*, brought together for the first time work by a number of artists who were all living or working in Swansea during the 1940s and 1950s.

The exhibition *Contemporary Art Society for Wales—Recent Purchases* included works purchased for the Society during the previous four years. The works selected covered a very wide range from paintings, drawings and prints to cast aluminium sculpture, kinetic objects and, notably, the first photograph purchased for a National Art Collection in Wales. The photographer, Raymond Moore, who had made this print, was also the subject of the first exhibition of the work of a living photographer to be mounted by the Council. Sixty-four prints were displayed on specially designed panels with integral lighting. Eric de Maré wrote in the introduction: 'These photographs by Raymond Moore should dispel forever any lingering doubts about the claim of photography to be an art in its own right. The only essential comment is "I say, look." Perhaps a time of full leisure will one day arrive when all men can become artists, when literature will take its proper place as a companion, instead of a tyrant, of the other arts and we need no longer discuss visual aesthetics in endless and mostly futile words, or wonder if every means of expressing what we see, as Raymond Moore does through photography, can be categorized under that abused and ambiguous word "art". Instead of talking we shall merely say "This is what I mean" and play a selected tape of music. Words are inadequate tools at their best. . . .'

An exhibition of historical posters was lent to the Council by Lords Gallery and proved to be very popular during an extended tour.

The thirteenth open exhibition for painting and sculpture in Wales was organized this year but for the first time it was prepared and displayed in co-operation with the Council of the National Eisteddfod. The competition was included with those organized by the Committee for the Eisteddfod at Barry and was called *Cymru 'Nawr (Wales Now)*. A total of £2,000 was offered in prizes and purchase prizes which were awarded by Guy Brett, Merlyn Evans and Elisabeth Frink. Terry Setch and David Saunders received the major purchase awards and their works have now become part of the Council's collection. Prizes were also awarded to John Aubrey, Jeffrey Steele, Laurence Whitfield and Ernest Zobole. In the special section for artists under twenty-five, Hilary Fell and Clive King received awards.

This was the first time that a major exhibition of contemporary painting and sculpture had been shown actually on the Eisteddfod field and the dome in which it was housed was the first to be seen on the Eisteddfod field. During the six days of the Festival, more than 30,000 people visited the exhibition.

The Art Committee has often sought ways of expressing a sense of unity in the arts. The first exhibition to attempt this, *Face of Wales*, was prepared in 1965 and included paintings, photographs and the text of poems and prose. The most advanced statement of this intent, however, was organized during the early part of 1969 and was an exhibition called *War*, the first of a series in which an attempt will be made to explore the relationship between art and society.

'To make any kind of sense of art as a social phenomenon, it is necessary to interpret the word far more widely than usual. Otherwise, its significance as a part of everyday life can be completely missed. The material gathered in the world's great museums is only the top of a colossal iceberg, the base of which stretches away below the limited range of attitudes and activities that have become thought of as "cultural".' (Ken Baynes, from the Introduction to the catalogue *War*.) Exhibits included paintings, posters, photographs, books, toys, medals, flags and weapons. The specially produced soundtrack which relayed continuously during the exhibition included songs, sounds of warfare, poetry and traditional marches. The exhibits were divided into academic categories, eg, Classicism, Romanticism, Realism and so on. In contrast to this non-committal exhibition display, a special publicity campaign was mounted for each showing and consisted of a series of posters in the style of a newspaper headline board beginning with 'War Scare' and ending with 'War Declared'. The subject, publicity

campaign, and style of presentation, combined to make this one of the most successful exhibitions ever prepared by the Council. A record audience attended the Glynn Vivian Art Gallery, Swansea, and at the National Museum of Wales attendance doubled during the period of the exhibition.

A wide variety of exhibitions was presented at the Council's Gallery in Cardiff and included an exhibition of Sculpture from Newport College of Art, the annual exhibition of the Design and Art Direction Association, *Indian Miniatures; Individual Ceramics*, presented by the Craftsmen Potters of South Wales, and *TV Graphics*, a special exhibition organized by BBC Wales. The three most successful exhibitions at the Gallery this year were: *Multiples*, a Welsh Arts Council exhibition which was the first national survey on this theme and for which a special three-dimensional poster was designed to include a multiple commissioned from Group One Four; *Inflatable Furniture*, which was an exhibition supplied by the Museum of Modern Art in Oxford (one of a number of presentations at the Gallery which have concentrated on design), and *Gerard Hoffnung*, which consisted of a large number of Hoffnung's original drawings from the collection of Annetta Hoffnung. This last was by far the most popular exhibition during the year.

The Council's awards to artists this year began with a major travel award and bursary to the young sculptor Peter Nicholas. Later in the year, a policy change meant that future awards would preferably be linked to actual commissions to produce work. Under this new scheme, the first recipients were Mervyn Baldwin, who received a Research Award to develop a maquette and production method for a large sculpture. This would be produced as an edition in the following year. Commission Awards went also to John Selway and Christopher Shurrock, the former to produce a series of prints on a Welsh subject and the latter to produce a large work for a specific site in Wales.

This was also the first year in which the Council operated its new scheme to Aid the Commission of Works of Art for Public Centres. In future, the cost of major commissions may be shared between the sponsors and the Council. The first product of this scheme extends more than sixty feet across a grass quadrangle at Aberystwyth University College and is one of the largest sculptures in Britain. This work, by the sculptor John Phillips, represents the legend of Llew Llau Gyffes (a story from the *Mabinogion*).

Drama

The Welsh Arts Council appointed a Drama Committee in September 1968. Of all the arts in Wales, professional theatre is most beset with difficulties, especially the acute shortage of theatre buildings, the need for permanent resident companies, the lack of large centres of population capable of sustaining regular theatre. The once prolific amateur theatre movement has shrunk considerably. The need to purvey drama in two languages instead of being complimentary and even profitably abrasive, tends to be divisive, both artistically and administratively.

The Committee has reviewed progress on the proposed founding of a National Theatre for Wales. It has agreed to initiate a survey of amateur drama and the Committee is studying what can be done to encourage the growth of young people's theatre.

The two most significant events during the year which augur well for the future were the purchase of the New Theatre by the City of Cardiff and the leasing of the Grand Theatre by Swansea Corporation.

The Welsh Theatre Company—Cwmni Theatr Cymru—toured Wales providing a total of 154 performances in Welsh and English, playing in Cardiff, Swansea, Newport, Haverfordwest, Aberystwyth, Caernarvon, Bangor, Newtown, and several other centres. The English language section of the Company toured with *The Provok'd Wife*, *Battle of Agincourt* (a schools production based on Shakespeare's *Henry V*), *Candida* and *A Rigmorole of English Nonsense* (a programme devised for younger children). The Welsh language section presented *Ty Ar y Tŷwod*, *Meistry Chwarae*, *Dawn Dweud* and *Y Pibydd Brith*.

Housing the arts

The Welsh National Opera Company received a grant of £40,000 towards the cost of purchase and renovations of Johnston Buildings, Cardiff.

Appointments and retirements

The following retired from the Council at the end of 1968: Mr G. G. Evans, Dr Dilwyn John and Professor J. R. Webster. Mr Kenneth Loveland, Miss D. E. Ward and Mr Tudur Watkins were re-appointed for a further term. New appointments to the Council were: Mrs Elsie Williams, Miss Siân Phillips, Mr Emyr Humphreys and Mr T. M. Haydn Rees.

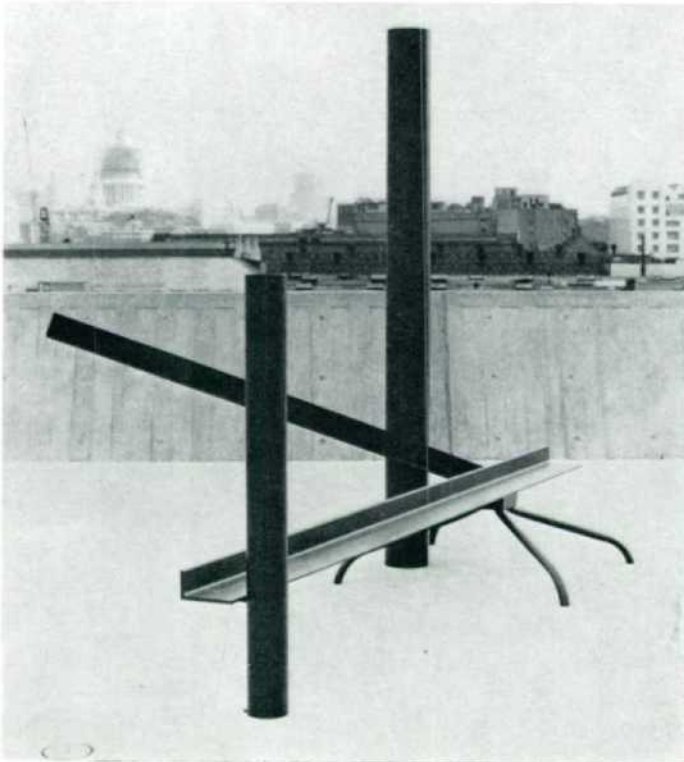


Sculpture on the Hayward
Gallery open-air courts

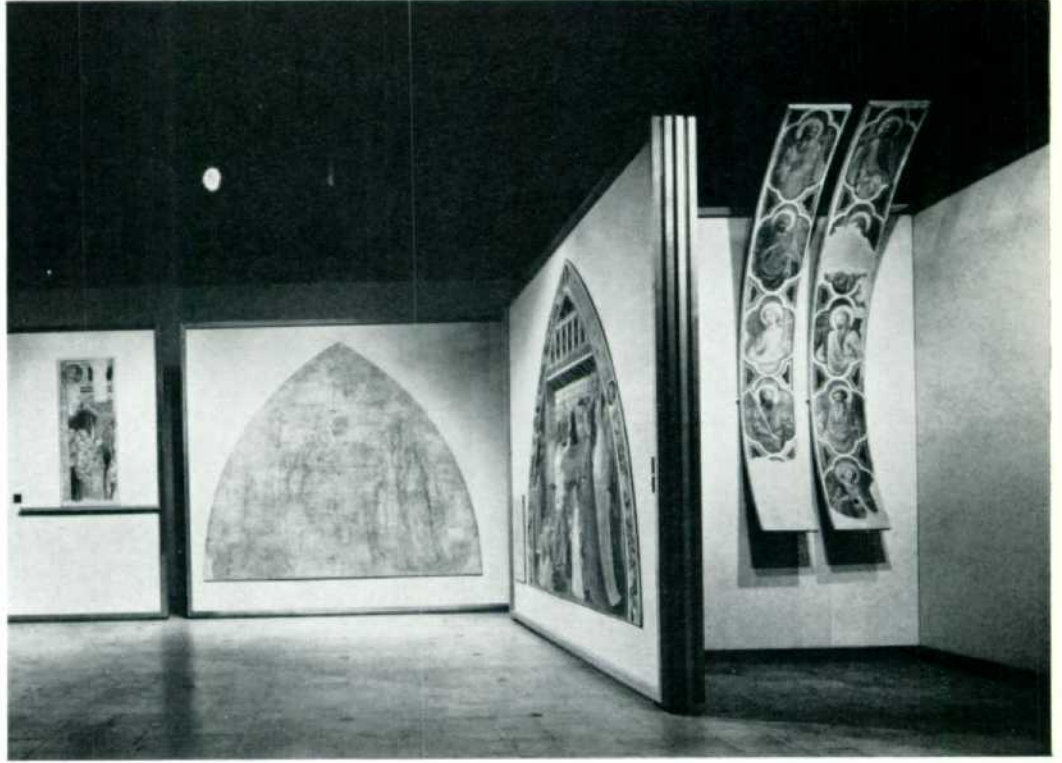
Reclining figure 1951
by Henry Moore
(photo: Henry Moore)



Shore 1968 by Anthony Caro



Frescoes from Florence at the
Hayward Gallery
(photos: Edgar Hyman)



New sculpture 1969

An Arts Council exhibition in
Stevenage Town Centre
(photos: Margaret Murray)



The title page and an extract from the original manuscript of Howard Riley's *Convolution*

CONVOLUTION
for Jazz Octet

To be performed by:
Ken Wheeler (trumpet/flugelhorn)
Evan Parker (tenor/soprano saxophones)
Derek Bailey (guitar)
Howard Riley (piano)
Jeff Clyne (double-bass)
Barry Gray (double-bass)
Alan Jackson (percussion)
Tony Oxley (percussion)

Written under a bursary from the
Arts Council of Great Britain
by
Howard Riley

60"/90" 30" 60"/90"

5

Bb Bn Bb

Collective playing
Ensemble

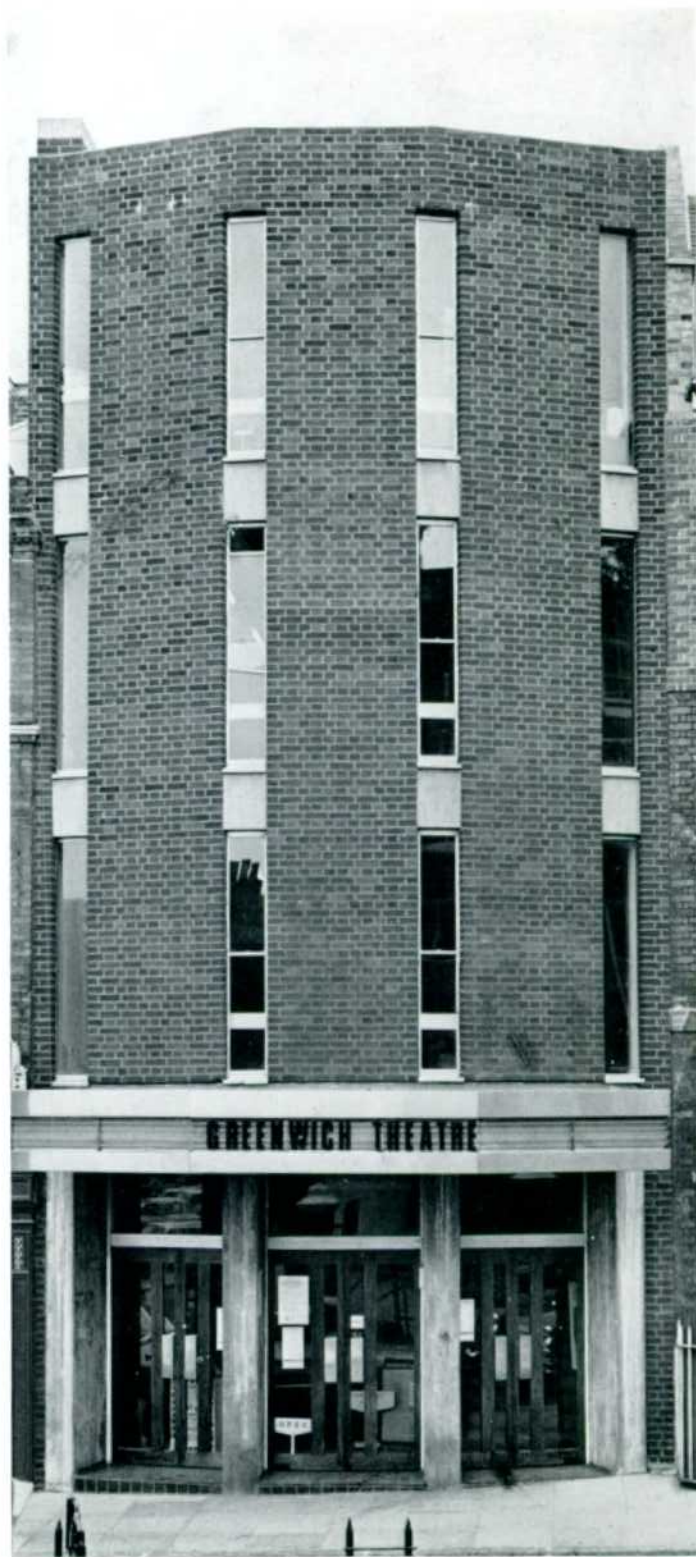
Main solo voice
Forceful, utilize resources of instrument
(single-note lines, chords etc.)
mp/ff
(R.H. and L.H. lines have many to be used as before)

Use ensemble for their return
mp/mf As before
(R.H. and L.H. lines as before)

Main solo voice
Harmonica etc., very forceful,
but concentrate on single-note
lines rather than chords
mp/ff
Utilize resources of instrument

mp/ff
mp/ff
mp/ff
mp/ff
mp/ff
mp/ff
mp/ff
mp/ff

Ensemble playing, all parts of kit
mp/ff



The Greenwich Theatre before
and after reconstruction

b
Page from the original draft of
'The Testament of Beauty' by
Robert Bridges

7th May 13

What is BEAUTY? saith my suffering then.
~~The dearest root of my long Alexandria~~ Beauty is
 the highest of all these occult influences:
 the quality of appearance that thro' the sense
 awaketh spirit: Emotion in the mind of Man.
 And ART as it createth new forms of Beauty
 awaketh new Ideas that advance the spirit
 in a Life of Reason to the wisdom of God. 83

But highest art must be rare as Nativ Faculty is,
 & surprise of her might winneth few of men
 more than her Inspiration; most are led away
 by ~~fastidious~~ ^{fastidious} fancies, which being sought for gain
 pursue the ephemeral fashion that opposeth it,
 & their thin influence are of a low grade
 as these ~~abominable~~ ^{the vain complexity of} forms: ~~as often is plainly seen~~ ^{their feature poverty is exposed}
 when they will stake their charm on ethic excellence,
 for then weak simulations of virtue appear
 such as convention approach, as V: too dull
~~no not void of all good~~ ^{no not void of all good}: ~~as often is the case~~ ^{as often is the case}
~~to these~~ ^{to these} intended, saying that not only
 virtue was memorable, but they so had some
 that they were like to virtue, as they professed her both
 thinking & judging both herself & her works. 84

b

c
Fragment of a poem
by John Masefield

Dear, beautiful sweet Giver, take again
 the too dear gift
 A gift too precious for unworthy me.
 The memory of it lives; its wraps remain

c

The New Scottish Arts Council
Gallery in Edinburgh

The front of the gallery in
Charlotte Square, designed by
Robert Adam in 1791



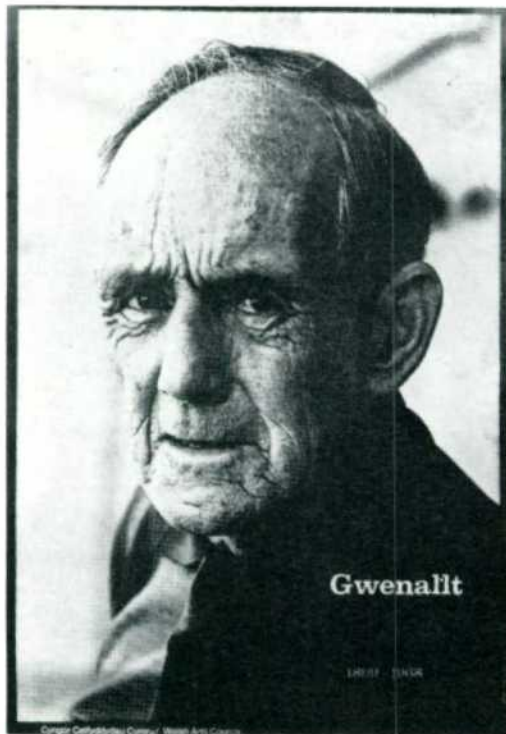
Right
General view of the gallery
during the inaugural exhibition
'Modern Art from Scottish
Houses'



Far right
The coffee-house beneath the
gallery



A series of poster-portraits of contemporary Welsh and Anglo-Welsh writers by the photographer Julian Sheppard published by the Welsh Arts Council



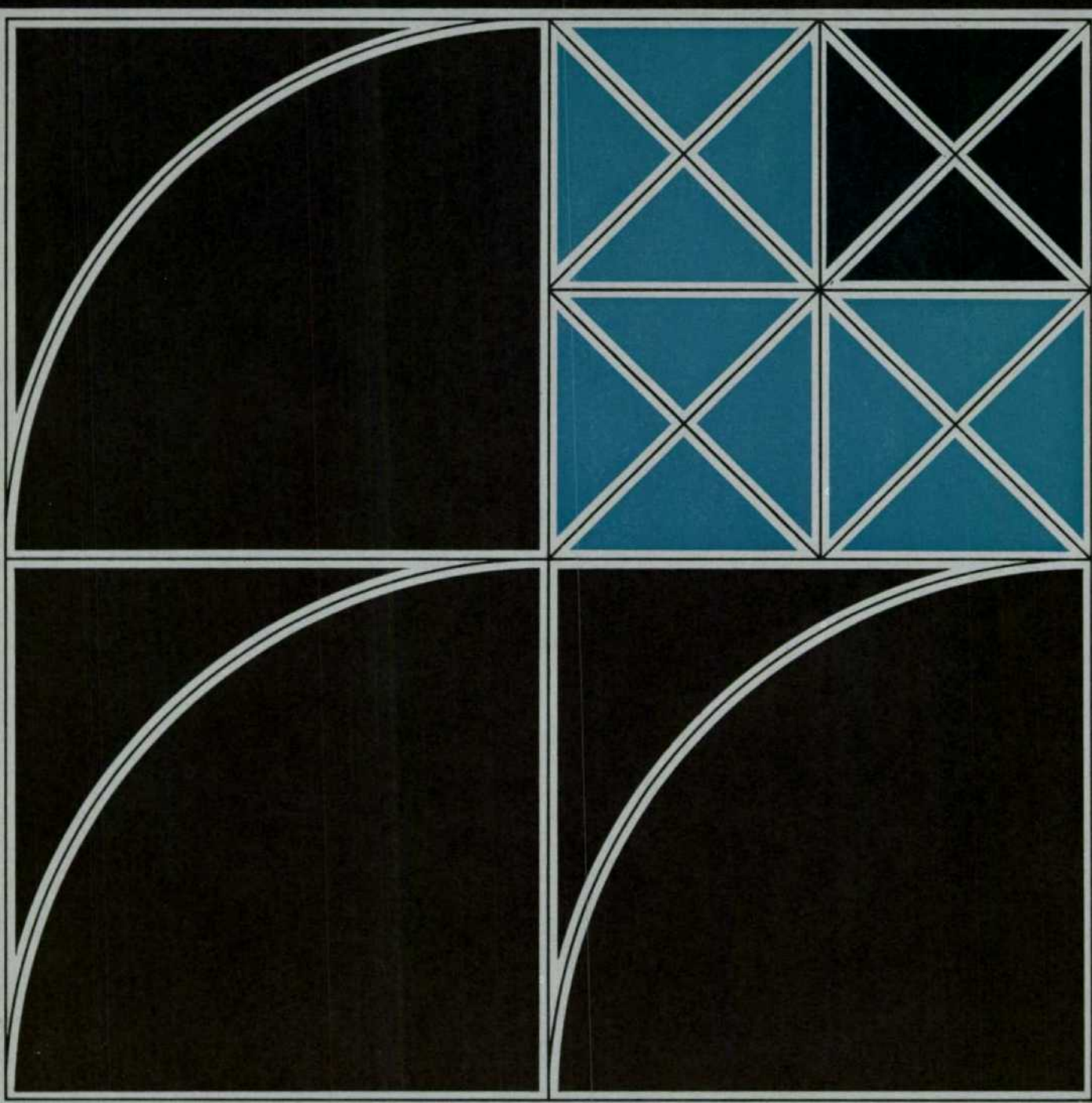
War Exhibition poster 30 x 40 in
published by the Welsh Arts
Council

A silk screen reproduction in
six colours of a German Imperial
Banner from the collection of
the Imperial War Museum



Welsh Arts Council **WAR EXHIBITION**
AMGUEDDFA GENEDLAETHOL CYMRU
NATIONAL MUSEUM OF WALES Cardiff 17 March to 13 April 1969

Reproduced from 'The Imperial War Museum' by the Imperial War Museum



The Arts Council of Great Britain

Annual accounts

year ended 31st March 1969

page 72 Accountant's notes

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B	81	Housing the arts: future commitments undertaken in 1968/69
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Accountant's notes

These notes and tables are given in amplification of the Annual Accounts which follow.

1

The Assets shown on the Balance Sheet as at 31st March 1969 include the Picasso curtain and costumes from the Diaghilev and de Basil Ballets purchased for £73,250. The donations, totalling £32,931, shown under Sundry Receipts were given in respect of this purchase and the Council has received promises that further donations to cover the balance of £40,319 will be forthcoming during 1969/70 and 1970/71. The intention is that the Council will present this valuable material to a theatre museum or some similar institution in due course.

2

The General Operating Costs in England, totalling £340,528, include £4,167 in respect of the cost of the Council's Theatre Enquiry, £150 in respect of the costs of the Opera and Ballet Enquiry, £60 for the cost of a DALTA survey and £263 for the cost of the Poetry Centre survey.

3

A subsidy of £800 was offered to the London Union of Youth Clubs in 1968/69 towards a pilot scheme operated by the Union to assist young people to visit the theatre by making available a theatre ticket and travel subsidy. This amount can be found under the Drama Section of Schedule 3; the Music Section includes a subsidy of £50 to enable the Union to operate a similar scheme in respect of musical events.

4

During 1968/69 the Council commenced operating a staff restaurant at 105 Piccadilly. The net cost of this, for the first ten months, amounted to £2,099 and is included under Office and Sundry Expenses in Schedule 2. The restaurant has proved particularly useful in providing food and refreshment for the many Council, panel and committee members attending meetings at Piccadilly who otherwise give their services with no charge to the Council.

5

The subsidies shown for Arts Associations in Schedule 3 were all offered in block-grant form in 1968/69 with the exception of the following additional amounts which were earmarked as indicated:

	£
Midlands Association for the Arts	
Transport Subsidy	1,000
Desborough Music Festival	90
Northern Arts Association	
Transport Subsidy	100
Norman Nicholson	500
North West Arts Association	
Transport Subsidy	250
South Western Arts Association	
Transport Subsidy	450
Dartington College of Arts	750
Thomas Hardy Festival	2,500

6

The Arts Centres and Clubs section of Schedule 3 includes a subsidy of £81 to Dartford Rural District Arts Council. This subsidy was given in the form of a gift of forty tubular metal chairs which were included in the Council's Balance Sheet as at 31st March 1968 at that valuation.

7

The Balance Sheet includes a loan of £12,000 secured by guarantee. This sum was paid to the Institute of Contemporary Arts Limited and its repayment to the Council by 1st October 1969 is assured by three anonymous guarantors.

8

The Education in the Arts section of Schedule 3 includes a subsidy of £500 to the City of Leeds Education Department. This subsidy was offered towards the cost of certain artistic events included in the Leeds Education Authority's recreational activities programme under their Leisurecards scheme.

9

Subsidies shown in the Art section of Schedule 3 include two for the provision of studios. The subsidy of £250 was offered to the Liverpool City Council towards the purchase price of premises at 55/57 Quarry Street, Woolton, to be used by Mr Arthur Dooley as a studio. The subsidy of £2,750 was offered to Space Provision (Artistic, Cultural and Educational) Limited towards the cost of adapting premises in London at St Katharine Dock, the Stockwell Depot and 110 Kingsdale Road to be operated as studio workshops for artists.

Table A

Awards to artists 1968/69

This table lists the Council's awards to artists in England, Scotland and Wales in 1968/69 and the total maximum commitment, not necessarily the amounts paid, is included in each Schedule 3 of the annual accounts. The royalties paid in respect of the Council's schemes for the promotion of new and neglected plays are no longer shown in this table but the relevant column in Table D includes £6,931 made available in the form of guaranteed royalties for dramatists and translators. The drama training schemes for designers and administrators include grants made to theatre companies as a contribution to the salaries of trainees as well as outright awards to individuals to cover further training periods.

England

Music		£
	Advanced training	
	Simon Allfree	Trainee manager— ‡Hallé Orchestra
		400
	David Gorringe	Stage manager— ‡London Opera Centre
		590
	Anthony Negus	Repetiteur— ‡London Opera Centre
		590
	John Nicholson	Stage manager— ‡London Opera Centre
		590
	Diana Reed	Stage manager— ‡London Opera Centre
		590
	Christopher Robins	Trainee administrator— ‡Phoenix Opera Limited
		397
	Hazel Sharples	Stage manager— ‡London Opera Centre
		200
	Michael Slack	Stage manager— ‡London Opera Centre
		100
	Henry Ward	Repetiteur— ‡London Opera Centre
		590
	Advanced study	
	Anthony Burley	To study acoustic devices in USA
		250
	Peter Darrell	To see dance companies in USA
		250
	Tom Hawkes	To study opera production in Germany
		270
	Stuart G. Hopps	Dance study in USA
		1,000
	Desmond Jones	To study mime in Paris
		180
	Michael Laird	Clarino lessons in Cologne
		100
	Patrick Libby	To study opera production in USA
		565
	Laverne Meyer	Feasibility study for a regionally based dance company
		1,000
	Desmond Smith	To complete a study of opera production in Europe
		250
	Bursaries, expenses and costs of presenting new works	
	David Bedford	
		500
	Desmond Briscoe	
		75
	Edwin Carr	
		400
	Hugh Davies	
		250
	Alan Hacker	
		240
	Peter Maxwell-Davies	
		216
	David Morgan	
		200
	James Patten	
		13
	Bernard Rands	
		400
	Edmund Rubbra	
		1,000
	Mike Taylor	
		200
	John Tilbury	
		200
	Mike Westbrook	
		550
	Graham Whettam	
		250
	Peter Zinovieff	
		150
	Commissions (including presentation costs)	
	Richard Rodney Bennett and	
	Beverley Cross	‡Friends of Covent Garden
		500
	Lennox Berkeley	(Festival of the City of London)
		325
	Christopher Brown	(National Federation of Music Societies)
		250
	Geoffrey Burgon	(Westminster Choral Society)
		25
	Alan Bush	(Summer School of Music Limited)
		100
	Arthur Butterworth	(Calder Valley Festival)
		75
	David Cox	(Cookham Festival)
		200
	Gordon Crosse	(Festival of the City of London)
		225
	Peter Dickinson	(Coventry Philharmonic Society)
		150
	Fergus Early	(Ballet for All)
		100
	Alexander Goehr	(Festival of the City of London)
		250

Commissions (including presentation costs) (continued)		£
Richard Hewson	(Ballet for All)	150
Antony Hopkins	(Opera Players Limited)	300
	(Stroud Festival)	300
Bryan Kelly	(Cookham Festival)	75
John Kershaw	(Leicestershire Schools' Festival of Music)	100
David Lord	(Birmingham Bach Society)	35
John Manduelli	(Orchestra da Camera, Birmingham)	75
George Newson	(Summer School of Music Limited)	75
Wyatt Rawson	(Opera Piccola)	40
Robert Sherlaw Johnson	(Elizabethan Singers)	30
Roger Smalley	(Festival of the City of London)	210
	(London Sinfonietta)	250
Robin Stephenson	(Porth-en-alls Music Festival, Cornwall)	150
	(Leicestershire Schools' Festival of Music)	200
John Tavener	(Huddersfield Music Society)	100
David Walker	(Ballet for All)	100
Dennis Wickens	(Orchestra da Camera, Birmingham)	60
Peter Wishart	(Hampstead Choral Society)	100
Drama		
John Floyd		250
Peter Gill		150
Playwrights		
Kenneth Campbell		1,000
Christopher Hampton		1,000
Roy Minton		650
Play commissions		
R. C. Gregory	‡Stoke-on-Trent Theatre Trust	200
Christopher Guinee	‡Hampstead Theatre Club	150
Guillaume Oyono Mbia	‡Stoke-on-Trent Theatre Trust	250
Gerrard McLarnon	‡Manchester Sixty Nine Theatre	500
David Rudkin	‡Stoke-on-Trent Theatre Trust	500
Translation commission		
Ray Herman	‡Liverpool Repertory Theatre	50
John Whiting awards		
Peter Barnes		500
Edward Bond		500
Design commission		
Malcolm Pride	‡Manchester Sixty Nine Theatre	150
Trainee administrators		
Robin Anderson	‡Leicester Phoenix Theatre	297
Jane Davies	‡Liverpool Repertory Theatre	242
Marzena Seymour	‡Salisbury Arts Theatre	264
Christopher Bullock		50
Vincent Bulman		500
Edward Craig		250
Harriet Cruickshank		225
Jane Davies		485
Cynthia Hutchinson		485
Desmond Maidment		485
Paul Sarony		675
Marzena Seymour		485
Ann Stutfield		200
Kathleen Wilson		250
Richard York		485

	Trainee designers		£
	Elizabeth Arnold	‡Worthing Connaught Theatre	187
	Hugh Durrant	‡Nottingham Playhouse	264
	Carol Filmer	‡Manchester Sixty Nine Theatre	330
	Elaine Garrard	‡Sheffield Playhouse	187
	Jennifer Gaskin	‡Farnham Repertory Theatre	187
	Shaun Irwin	‡Watford Civic Theatre	187
	Jean Jones	‡Birmingham Repertory Theatre	325
	Linda Jones	‡London: Caryl Jenner Productions	198
	Susan Lapham	‡Exeter Northcott Theatre	275
	Mary Moore	‡Lincoln Theatre Royal	187
	Martin Morley	‡Harrogate White Rose Theatre	364
	Terry Parsons	‡Coventry Belgrade Theatre	352
	Richard Pickett	‡Bournemouth Palace Court Theatre	84
	Maurice Rubens	‡Royal Shakespeare Theatre	308
	Claire Sorrell	‡Leicester Phoenix Theatre	209
	Anna Steiner	‡Bolton Octagon Theatre	187
	Anna Steiner		56
	Trainee directors		
	Conrad Asquith		800
	Peter Brett		450
	Trevor Danby		450
	Peter Farago		800
	Stephen Hollis		800
	Thomas Osborn		60
	Anthony Robinson		800
	Claire Venables		800
Art	Sabbatical awards		
	Paul Feiler		700
	Commissions		
	Art for Grimsby Fund		100
	Neville Boden		300
	Roland Brener		250
	David Evison		250
	Roger Fagin		250
	Gerard Hemsworth		250
	Peter Hide		250
	Roelof Louw		250
	Francis Morland		300
	Nicholas Munro		900
	Bernard Schottlander		300
	City of Birmingham		2,500
	Discretionary awards		
	Iqbal Geoffrey		200
	Michael Hannaker		100
	Bruce Lacey		750
	John Lifton		100
	Stephen Willats		124

Literature		£
	Bursaries	
	George Barker	2,000
	David Black	500
	Alan Burns	2,000
	John Ginger	2,000
	Rayner Heppenstall	2,000
	Elizabeth Jennings	2,000
	Bryan Johnson	2,000
	V. S. Naipaul	3,500
	Leslie Norris	500
	Michael Orsler	2,000
	Grants to writers	500
	Michael Anthony	500
	Cliff Ashby	500
	Martin Bell	500
	Patrick Boyle	500
	Frederick Bradnum	300
	Vincent Brome	400
	Christine Brooke-Rose	500
	Alan Burns	250
	A. S. Byatt	750
	John Coleman-Cooke	500
	Deryck Cooke	600
	Vincent Cronin	300
	Peter de Polnay	150
	Anne de Roo	500
	G. E. Evans	200
	Eva Figes	500
	Carol Filby	250
	Gerald Hamilton	500
	Aidan Higgins	500
	Susan Hill	500
	Thomas Hinde	1,000
	Thea Holme	500
	Paul Ignotus	500
	A. S. Jasper	100
	Michael Kettle	500
	Shena Mackay	500
	John McGahern	500
	Derek Patmore	500
	Arnold Rattenbury	500
	Peter Redgrove	500
	Dominic Reeve	100
	Alexander Trocchi	500
	Simon Trussler	750
	Nicholas Wollaston	1,000
	Grants to translators	150
	Richard Burns	250
	Margaret Crosland	750
	Patric Dickinson	150
	Peter Mansfield	300
	Gwyn Morris	300
	Lucy Norton	500

Grants to publishers		£
J. M. Dent and Sons Limited		300
Rapp and Whiting Limited		300

Prizes		
Christine Brooke-Rose		500
Kevin Crossley-Holland		500
Leon Garfield		1,000
Margaret Gordon		500
Michael Hamburger		1,000
William Weaver		500

Education in the arts
**Polytechnic School of Management Studies
Training Course in Arts Administration**

Bursaries		
D. B. Alexander		428
P. J. Beckett		428
J. G. Buston		548
P. G. Collins		548
C. J. Cooper		548
Carol Crowther		100
M. T. W. M. Hoyle		548
D. T. Jackson		188
Elizabeth Lloyd Carr		548
S. E. Mead		448
R. J. E. Slotover		193
Margaret Sumner		448
T. Watson		548

Scotland**Music**

Special grants		
Malcolm Rayment		140
Scottish Amateur Music Association		50

Bursaries		
Alastair Beattie		300
Lorna Brindley		250
James Murray		300

Commission		
Robin Orr	†New Glasgow Concerts Limited	100

Drama

Trainee designers		
Norma Bulman	†Glasgow Citizens' Theatre	308
David Collis	†Edinburgh Civic Theatre	99
Anne Sinclair	†Edinburgh Civic Theatre	99

Commission		
Cecil P. Taylor	†Traverse Theatre Club	250

Travel grant		
Anne Sinclair		100

Art	Bursaries	£
	Gordon Bryce	250
	Donald Buyers	250
	Roy Cameron	250
	George Devlin	750
	Joseph Edwards	250
	Alasdair Gray	250
	James Howie	500
	Jake Kempseil	250
	Pierre Lavalie	150
	Roy McCallum	50
	Robert Snowden	250
	Frances Walker	500
	Travel grants	
	Alexander Allan	150
Alexander McNeish	200	
James Morrison	200	
Colin Ramsay	200	
James Reid	40	
Literature	Book case competition	
	Mrs J. Davies	25
	Marjorie Kamsley	25
	Bridget Lonie	25
	Charles MacLean	25
	Douglas S. Mack	25
	George Scott Moncrieff	25
	Daniele Mousseau	25
	Glynis Read	25
	Prizes	
	David Black	200
	Stewart Conn	100
	Alan Riddell	100
	Iain Crichton Smith	500
	Publication awards	
George Mackay Brown	300	
George Bruce	300	
Hugo Charteris	300	
Stewart Conn	300	
Helen Cruickshank	300	
James Allan Ford	300	
Ander Gomme and David Walker	300	
Sheila MacLeod	300	
William McIlvanney	300	
Edwin Morgan	300	
J. M. Reid	300	
Alexander Scott	300	
Iain Crichton Smith	300	
Gordon Williams	300	
Travel grant		
Rosemary Millington	200	
Grants to publishers		
Caithness Books	650	
Calder and Boyars Limited	250	
W. McLellan Limited	50	

	Bursaries		£
	Ian Hamilton Finlay		750
	Robert Garioch		750
	Joan Lingard		500
	Thomas Douglas MacDonald		1,000
	Charles Senior		500
	Wales		
Music	Bursaries		
	Anthony Baldwin		50
	Paul Broom		250
	Esther Latter		500
	Howard Patrick		450
Drama	Bursaries		
	Branwen Iorwerth		200
	Elizabeth Weston	‡University College of South Wales and Monmouthshire	600
Art	Bursaries		
	Peter Nicholas		990
	Other awards		
	Mervyn Baldwin		300
	John Selway		500
	Christopher Shurrock		500
	Grants to Publishers		
	Christopher Davies Limited		400
	Gwasg Gomer		815
	Library Association		200
	Grants to translators		
	University of Wales Press		900
Literature	Bursaries		
	Ron Berry		500
	Cathrin Daniel		350
	Islwyn Ffowc Elis		750
	Peter Finch		50
	John L. Hughes		350
	Harri Pritchard Jones		75
	Roland Matthias		1,200
	Leslie Norris		1,250
	Keidrych Rhys		500
	Edward Thomas		500
	Rhydwen Williams		400
	Prizes		
	Pennar Davies		250
	Raymond Garlick		250
	Glyn Jones		250
	Gwilym R. Jones		250
	Honours		
	David Jones		600
	Waldo Williams		600

‡In these cases payment is made to the organization shown.

Table B

Housing the arts

In 1968/69 the Arts Council's grant-in-aid of £7,750,000 included £350,000 for Housing the Arts. The details of this sum can be found at the end of Schedules 1 where £220,000 is accounted for in England, £90,000 in Scotland and £40,000 in Wales.

The Arts Council also entered into commitments to make further provision for Housing the Arts up to a total of £750,000 over and above the cash grants of £350,000. The details of this commitment as at 31st March 1969 are set out below.

		£	£
England	Sheffield Playhouse Trust Limited	300,000	
	Bristol Old Vic Trust Limited	115,000	
	Birmingham: Sir Barry Jackson Trust Limited	80,000	
	National Theatre Board	30,000	
	Leatherhead Repertory Company Limited	25,000	
	Swindon Borough Council	20,000	
	Royal Shakespeare Theatre	15,000	
	Dorset Natural History and Archaeological Society	13,250	
	Cambridge: Kettle's Yard Committee	10,000	
	Leeds Theatre Trust Limited	10,000	
	Liverpool Repertory Theatre Limited	10,000	
	University of Sussex Arts Centre	7,000	
	Chichester Festival Theatre Trust Limited	6,000	
	Hull Arts Centre Limited	5,000	
	Theatre Centre Limited	5,000	
	Wolverhampton Arts Centre Trust	5,000	
	City of Bath Education Committee	2,000	
	Ilminster: Dillington House	1,750	
	Abbey Theatre Trust (St Albans) Limited	1,000	
	Corporation of the Royal Albert Hall	1,000	
Kenilworth: Talisman Theatre Company	1,000		
Newcastle: People's Theatre Arts Group	1,000		
Bishop's Stortford: Rhodes Memorial Museum and Commonwealth Centre	700		
Bridgwater and District Arts Guild	600		
Dawlish Repertory Company	250		
			665,550
Scotland	Arbroath Burgh Council	25,000	
	Dumbarton Burgh Council	19,700	
	Glenrothes Development Corporation	10,000	
	Burgh of Motherwell and Wishaw	10,000	
	St Andrews Burgh Council	10,000	
	Zetland County Council	6,750	
	Eastwood District Council	3,000	
			84,450
			£750,000

Table C

Accumulated deficiency grants 1968/69

	£
England	
Bromley Theatre Trust Limited	2,000
Guildford: Yvonne Arnaud Theatre Management Limited	3,000
London: London Festival Ballet Trust Limited	9,000
National Theatre Board	80,000*
Royal Opera House, Covent Garden Limited	30,000*
Sadler's Wells Trust Limited	55,000*
Young Contemporaries 1968	150
Northern Sinfonia Concert Society Limited	4,500
Scotland	
Edinburgh Civic Theatre Trust Limited	2,310
Wales	
Welsh National Opera Company Limited	6,500

*In respect of the reduction of bank overdrafts.

Note:

The above amounts include commitments and are not necessarily the amounts paid.

Table D

Analysis of drama

Grants and Guarantees
for the year ended 31st March, 1969*

	Revenue grants or guarantees	Touring grants or guarantees	Capital expenditure	New drama and neglected plays	Transport subsidies	Training schemes	Young People's Theatre activities	Total
	£	£	£	£	£	£	£	£
England								
Barrow-in-Furness: Renaissance Theatre Trust Company Limited	1,500							1,500
Billingham Forum Theatre	5,000							5,000
Birmingham: Alexandra Theatre (Birmingham) Limited	9,000							9,000
Birmingham Repertory Theatre Limited	46,000		2,000		175	352	500	49,027
Cannon Hill Trust Limited (Midlands Arts Centre for Young People)			500		250		24,000	24,750
Bolton: Octagon Theatre Trust Limited	17,500		1,000		300	187	4,500	23,487
Bournemouth Theatre Trust Limited	9,000				150	84		9,234
Brighton: The Combination Limited	875			939				1,814
Bristol: Delphic Stage Two				450				450
Bristol Old Vic Trust Limited	44,000	1,951			450		1,000	47,401
Bromley Theatre Trust Limited	20,000†				350			20,350
Bury St Edmund's Theatre Management Limited	2,300				150			2,450
Cambridge: Arts Theatre of Cambridge Limited	3,000				400			3,400
Candida Plays Limited		5,000		400				5,400
Canterbury Theatre Trust Limited	15,000				850		400	16,250
Century Theatre Limited	30,500		500		150		300	31,450
Chelmsford: John Ridley Projects Limited					66			66
Cheltenham Everyman Theatre Company Limited	22,000		1,450		400		350	24,200
Chesterfield Civic Theatre Limited	8,000				200		2,000	10,200
Chester: Gateway Theatre Trust Limited	5,000			426	100			5,526
Chichester Festival Theatre Productions Company Limited	7,500							7,500
Colchester Repertory Company Limited	18,000		500	362	450		400	19,712
Coventry: Belgrade Theatre Trust (Coventry) Limited	45,000				600	352	2,000	47,952
Crewe Theatre Trust Limited	8,000		400	375	175			8,950
Derby Playhouse Limited	18,000		365	714	300		500	19,879
Exeter: Northcott Devon Theatre and Arts Centre	27,500	1,000	1,000			275	3,000	32,775
Farnham Repertory Company Limited	8,500			923	150	187	750	10,510
Guildford: Yvonne Arnaud Theatre Management Limited	23,000†				300			23,300
Harrogate (White Rose) Theatre Trust Limited	13,000		997	426	250	364		15,037
Hornchurch Theatre Trust Limited	18,000				100			18,100
Ipswich Arts Theatre Trust	21,500		750	450	200		2,000	24,900
Kingston-upon-Hull New Theatre Company Limited	3,700							3,700
Leatherhead Repertory Company Limited	18,000		400	563	100		850	19,913
Leicester Theatre Trust Limited	21,000		1,700	773	225	506	2,000	26,204
Lincoln Theatre Association Limited	35,000		500		350	187	200	36,237
Liverpool Everyman Theatre Company Limited			1,500	1,183	150		18,000	20,833
Liverpool Repertory Theatre Limited	45,000		4,670	50	250	242	750	50,962
London: Camden Playhouse Productions Limited	1,500		125	730				2,355
Caryl Jenner Productions Limited			867	582		198	20,000	21,647
Educational Dance Drama Theatre Limited			500				3,000	3,500
English Stage Company Limited	94,000						4,300	98,300
Greenwich Theatre Trust Limited	1,200							1,200
Hampstead Theatre Club Limited	7,500			3,515				11,015
Institute of Contemporary Arts Limited				450				450
Inter-Action Trust	875			1,425				2,300
IT Arts Trust Limited	2,500			1,664				4,164
London Union of Youth Clubs							800	800
Mermaid Theatre Trust Limited	26,500						1,500	28,000
Miniglade Limited				400				400
National Theatre Board	320,000†	20,000					2,000	342,000
Carried forward	£1,023,450	£27,951	£19,724	£16,800	£7,591	£2,934	£95,100	£1,193,550

	<i>Revenue grants or guarantees</i>	<i>Touring grants or guarantees</i>	<i>Capital expenditure</i>	<i>New drama and neglected plays</i>	<i>Transport subsidies</i>	<i>Training schemes</i>	<i>Young People's Theatre activities</i>	<i>Total</i>
	£	£	£	£	£	£	£	£
Brought forward	1,023,450	27,951	19,724	16,800	7,591	2,934	95,100	1,193,550
New Shakespeare Company Limited	2,000							2,000
Portable Theatre Limited				89				89
Repertory Players	250							250
Dean and Chapter of St Paul's Cathedral Theatre Centre Limited	1,000							1,000
Malvern Festival Theatre Trust Limited	2,000				100		11,990	11,990
Manchester: Manchester Public Libraries—Libraries Committee				333				333
Sixty Nine Theatre Company Limited	15,000		500	850	50	480		16,880
Newcastle-upon-Tyne: Tyneside Theatre Trust Limited	16,000				525			16,525
Northampton Repertory Players Limited	18,000				750			18,750
Nottingham Theatre Trust Limited	50,000			1,850	1,000	264	2,277	55,391
Oldham Repertory Theatre Club	8,000							8,000
Oxford: Meadow Players Limited	50,000				600		700	51,300
Plymouth Arts Guild	10,000							10,000
Prospect Productions Limited	35,000			400				35,400
Richmond Theatre Productions Limited (Surrey)	8,000			341	300			8,641
Rosehill Arts Trust Limited	1,500							1,500
Salisbury Arts Theatre Limited	20,000		1,000		900	264	1,174	23,338
Scarborough Theatre Trust Limited	1,200		150	1,177				2,527
Scunthorpe Civic Theatre					100			100
Sheffield Repertory Company Limited	43,000			400	400	187	7,000	50,987
Southampton: University of Southampton : Nuffield Theatre					150			150
Stoke-on-Trent and North Staffordshire Theatre Trust Limited	18,000		1,000	2,495	900		2,000	24,395
Stratford-upon-Avon: Royal Shakespeare Theatre	206,000	15,000				308		221,308
Watford Civic Theatre Trust Limited	11,000		200	1,401	100	187	1,750	14,638
Westcliff-on-Sea: Haymarket Theatre (Westcliff) Trust Limited				450				450
Worcester Arts Association (SAMA) Limited	4,000				200			4,200
Worthing and District Connaught Theatre Trust Limited	15,000			462	250	187	1,500	17,399
York Citizens' Theatre Trust Limited	20,000				750		1,000	21,750
Association of British Theatre Technicians	250							250
British Centre of the International Theatre Institute	375							375
British Institute of Recorded Sound	300							300
Calder and Boyars Limited: 'Gambit'				500				500
Council of Repertory Theatres	500					350		850
Dramatic and Lyric Theatres Association					250			250
Guardian Newspapers Limited: 'Plays for Children' Competition				1,400				1,400
Training Scheme Bursaries and Expenses						10,618		10,618
New Drama Bursaries and Expenses				4,228				4,228
	<u>£1,579,825</u>	<u>£42,951</u>	<u>£22,574</u>	<u>£33,176</u>	<u>£14,916</u>	<u>£15,779</u>	<u>£124,491</u>	<u>£1,833,712</u>

	<i>Revenue grants or guarantees</i>	<i>Capital expenditure</i>	<i>New drama and neglected plays</i>	<i>Transport subsidies</i>	<i>Training schemes</i>	<i>Young People's Theatre activities</i>	<i>Total</i>
	£	£	£	£	£	£	£
Scotland							
Arbroath Abbey Theatre Club	50						50
Bertha Waddell's Children's Theatre						700	700
Dervaig Arts Theatre Limited	626						626
Dundee Repertory Theatre Limited	25,000	500	1,328	250		1,000	28,078
Edinburgh: Edinburgh Civic Theatre Trust Limited	48,110†	250		350	198	1,000	49,908
Traverse Theatre Club	12,500	2,500	260	50			15,310
Glasgow: Citizens' Theatre Limited (including Close Theatre)	58,442	800	1,923	600	308	3,000	65,073
Hawick: Burgh of Hawick		500					500
Kirkcaldy: Royal Burgh of Kirkcaldy (Adam Smith Hall)	1,192						1,192
Perth Repertory Theatre Limited	17,500	50		200			17,750
Pitlochry Festival Society Limited	22,000	300		800			23,100
St Andrews Play Club—8yre Theatre	1,200			50			1,250
British Centre of the International Theatre Institute	100						100
Council of Repertory Theatres	75						75
Training Scheme Bursaries					100		100
	£186,795	£4,900	£3,511	£2,300	£606	£5,700	£203,812

*Total subsidies including commitments are shown, not necessarily the amounts paid.
†Including special grants shown in Table C.

Table E

Arts Council exhibitions held in Great Britain during the period April 1968 to March 1969

Paintings, drawings, sculpture, etc.

England

	The Arts Council Collection:
WS	British Paintings before 1940
WS	British Paintings 1940–49
WS	British Paintings 1950–57
	Constructions
	Designs for the Theatre
	Henry Moore, sculpture and drawings
	New Paintings 1958–61
W	Painting 1964–67
	Sculpture
	Sculpture 1960–67
	Twentieth Century Drawings
	Watercolours and drawings
	American Naive Painting
	The Animal in Chinese Art (Oriental Ceramic Society exhibition)
	Balthus
	Anthony Caro
	John Crome
	Willem de Kooning
	Diaghilev (ballet designs)
W	Ind Coope Art Collection
W	Indian Miniatures and Folk Paintings
S	Italian Drawings from the Janos Scholz Collection
W	Gwen John
	Peter Lanyon
	Charles Rennie Mackintosh (with the Scottish Arts Council)
	René Magritte
	Matisse
	Henry Moore (70th birthday retrospective exhibition)
S	Emil Nolde, watercolours
	Northern Young Contemporaries 1967
	Northern Young Contemporaries 1968
	Popular Paintings from Haiti
	Sculpture in a City
S	Seligman Collection of Oriental Art
	Vincent van Gogh
W	Le Voyage Pittoresque
S	Alfred Wallis
W	Young Contemporaries 1968

Original Prints

	Arts Council Collection:
	New Prints, 2
	New Prints, 3
	New Prints by Robyn Denny, Jim Dine, David Hockney, R. B. Kitaj
	New Prints by R. B. Kitaj and Eduardo Paolozzi
	Original Prints
	Anthony Gross Prints
	Norwegian Graphics
	The Late Etchings of Rembrandt

Reproductions

W	Abstract Art
	William Blake's Illustrated Books
	Pieter Breughel the Elder
W	Canaletto
	Edgar Degas
W	École de Paris
W	English Art
W	Modern Gouaches and Watercolours
	Hans Holbein the Younger
W	Human Figure in European Painting
	Wassily Kandinsky
	Paul Klee
W	Landscape in Western Art
W	Joan Miro
W	Monet and his Contemporaries
	Outline of Modern Painting
	Pablo Picasso
W	Portraits
WS	Prehistoric Paintings
	Thirty Painters of the Fifteenth Century

Sixty-seven exhibitions were held in 214 separate buildings in 154 centres (372 showings including seventeen held in the Arts Council Gallery, the British Museum, the Hayward Gallery, the Royal Academy of Arts, the Tate Gallery and the Victoria and Albert Museum). Included in the above are nineteen showings held in Wales in eleven separate buildings in seven different centres and nineteen showings held in twelve separate buildings in seven different centres in Scotland.

In addition to the above list, the following exhibitions were shown at the Arts Council Gallery, Cambridge:

Group One Four
 Homage to Apollinaire
 Mark Lancaster
 Anne Estelle Rice
 Rouault: Miserere
 Seven Sculptures
 Six Latin American Countries

Note:

W	Also exhibited in Wales
S	Also exhibited in Scotland

Scotland

- Artists and Architecture (with the Welsh Arts Council)
- Edward Baird, painter, and William Lamb, sculptor
- Documents of Dada (organized by the Goethe Institut, Munich)
- The Glasgow Boys
- Glasgow Portraits by J. Craig Annan, photographer
- Graphics from the Scottish Arts Council Collection
- Charles Rennie Mackintosh: Architecture, design and painting
- E Sir William MacTaggart Retrospective
- Modern Scottish Pictures
- New Environment
- E New Painting in Glasgow 1940–46
- Picasso Prints
- Pictures for the Mod
- Pictures for the Proms
- John Quinton Pringle 1864–1925
- Selection from Scottish Arts Council Collection

Exhibition temporarily taken over from the Arts Council of Great Britain:

Still Life (reproductions)

Twenty-five exhibitions (including nine from England) were held in twenty-nine different buildings in twenty-two centres (fifty-three showings in all).

Wales

- Contemporary Art Society for Wales: Recent Purchases
- Contemporary Prints
- Margaret Davies Collection
- Drawings from the collection of the Arts Council of Great Britain
- Industrial Devices
- Augustus John
- E Learning Design
- E Cedric Morris
- Multiples
- Photographs by Raymond Moore
- Posters
- Recording Wales
- Swansea Artists
- Visions of Landscape
- Wales Now/Cymru 'Nawr
- E War
- Welsh Collection

Exhibitions temporarily taken over from the Arts Council of Great Britain:

British Painting before 1940
 British Painting 1940–49
 British Painting 1950–57

Thirty-seven exhibitions (including one from England) were held in forty-three different buildings in thirty-two centres (eighty-nine showings in all).

Note:

- E Also exhibited in England

Table F

National Manuscript collection of Contemporary Poets

The following accessions were made by the National Manuscript Collection of Contemporary Poets during the year ended 31st March 1969:

George Barker

The manuscript of the poem 'Christmas at Ifteringham'
(bought from Mr Barker)

Robert Bridges

Six sheets of manuscript of 'The Testament of Beauty'
(presented by Lord Bridges)

Frances Cornford

Ten notebooks containing drafts of poems covering the years 1896-1960 (rough and fair copies)
(bought from Mr Christopher Cornford)

D. J. Enright

Twenty-five sets of worksheets
(bought from Mr Enright)

Christopher Logue

A manuscript batch of unpublished poems
(bought from Mr Bernard Stone)

Edward Lucie-Smith

A 180-page notebook containing drafts of poems and translations from the French
(presented by Mr Lucie-Smith)

George MacBeth

Twenty-one worksheets for the poem 'The Crab-Apple Crisis'
(bought from Mr MacBeth)

Norman Nicholson

The manuscripts of three poems from 'Pot Geranium', three poems written in the middle 'fifties and ten more recent poems
(bought from Mr Nicholson)

F. T. Prince

A quarto notebook containing notes and rough drafts for 'The Old Age of Michelangelo', together with other rough drafts of the same poem
(bought from Professor Prince)

James Reeves

A number of poetry manuscripts
(bought from Mr Reeves)

Edith Sitwell

Fair copy manuscript of two poems 'La Bella Bona Roba' and 'The Missionary and the Glow-worm'
(presented by Lord Goodman)

1967/68		£	£
7,200,000	Grant in Aid: H.M. Treasury		7,750,000
42,283	Cancellation of grants, guarantees and provisions for expenses in previous year not required		71,989
4,768	Transfer from Reserve for capital purchases		2,155
	Sundry receipts		
	Donations	32,931	
	Interest: bank and investment	14,838	
	Proceeds of sale of assets	823	
	Miscellaneous	2,824	
40,038			51,416
66,198	Balance carried down		9,677
<u>£7,220,891</u>			<u>£7,885,237</u>

120,021	Balance brought forward at 1st April 1968		186,219
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<u>£120,021</u>			<u>£186,219</u>
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Assets

1968		£	£	£
	Leasehold property			
	105 Piccadilly			
	Improvements at cost as at 31st March 1968	27,739		
	Additions at cost	2,958		
		<u>30,697</u>		
	<i>Less: items sold or written off</i>	<u>1,423</u>		
			29,274	
	Hayward Gallery: improvements at cost		14,800	
27,739				44,074
	Office equipment			
	At valuation as at 31st March 1956 and additions at cost less items sold or written off to 31st March 1968		31,999	
	Additions at cost		5,500	
			<u>37,499</u>	
	<i>Less: items sold or written off</i>		<u>283</u>	
31,999				37,216
	Motor vans and cars			
	At cost as at 31st March 1968		11,086	
	Additions at cost		2,037	
11,086				13,123
	Cello account			
100	At valuation as at 31st March 1960			100
	Concert hall equipment			
	At valuation as at 31st March 1956 and additions at cost less items sold or written off to 31st March 1968		11,074	
	Additions at cost		98	
11,074				11,172
	Curtain and costumes			
—	Diaghilev and de Basil Ballets—at cost			73,250
	Art exhibition equipment			
	At valuation as at 31st March 1956 and additions at cost less items sold or written off to 31st March 1968		14,325	
	Additions at cost		647	
14,325				14,972
	Works of art			
	At cost as at 31st March 1968		128,094	
	Additions at cost		16,771	
			<u>144,865</u>	
	<i>Less: items sold or written off</i>		<u>47</u>	
128,094				144,818
	Reproductions			
	At valuation as at 31st March 1957 and additions at cost less items sold or written off to 31st March 1968			7,904
7,904				
<u>£232,321</u>	Carried forward			<u>£346,629</u>

**Balance sheet
as at 31st March, 1969**

		£
	Liabilities	
1968		
£		
1,055,655	Brought forward	1,402,697

Note:

No provision has been made for depreciation of assets: renewals are charged to Revenue.

Chairman: Goodman

Secretary-General: Hugh Willatt

£1,055,655

£1,402,697

I have examined the foregoing Account and Balance Sheet. I have obtained all the information and explanations that I have required and I certify, as the result of my audit, that in my opinion this Account and Balance Sheet are properly drawn up so as to exhibit a true and fair view of the transactions of the Arts Council of Great Britain and of the state of their affairs.

Signed: B. D. Fraser

Comptroller and Auditor General, Exchequer and Audit Department, 8th August 1969

Assets

1968		£	£	£
232,321	Brought forward			346,629
40,212	Special funds : assets (see Schedule 6)			40,319
	Loans to associated and other organizations			
	Secured by mortgage:			
	Balance as at 31st March 1968		2,375	
	Less: repaid during year		250	
			2,125	
	Secured by guarantee		12,000	
2,375				14,125
	Investments			
	4½ per cent British Electricity guaranteed stock 1974/79 (Market value £2,008)		2,419	
	Equities investment fund for charities (Market value £4,767)		2,432	
4,851				4,851
592,225	Grants and guarantees paid in advance			870,500
233	Restaurant and bar stocks			634
	Debit balances			
	Sundry debtors and prepayments		57,019	
	Due from Scottish Arts Council		325	
	Due from Welsh Arts Council		1,157	
	In transit from Welsh Arts Council		28	
	Expenditure on future exhibitions in preparation		42,516	
65,482				101,045
	Cash			
	On bank deposit		18,948	
	On current account		4,343	
	Imprests		1,245	
	In hand		58	
117,956				24,594
<u>£1,055,655</u>				<u>£1,402,697</u>

The Arts Council of Great Britain

Schedule 1

General expenditure on the arts in England for the year ended 31st March, 1969

		£	£	£
Music	Grants and guarantees (see Schedule 3)		3,303,491	
	Opera for all:			
	Gross expenditure	49,049		
	Less: Revenue	19,779		
			29,270	
	Wigmore Hall:			
	Gross expenditure	24,150		
	Less: Revenue	13,652		
		10,498		
	Less: surplus on Wigmore Hall catering	517		
			9,981	
				3,342,742
Drama	Grants and guarantees (see Schedule 3)			1,833,712
Art	Grants and guarantees (see Schedule 3)		109,129	
	Net cost of exhibitions (see Schedule 4)	140,499		
	Hayward Gallery	51,753		
		192,252		
	Less: surplus on Hayward Gallery bookstall	1,183		
			191,069	
	Art film tours:			
	Gross expenditure	3,748		
	Less: Revenue	1,700		
			2,048	
	Art films		21,969	
				324,215
Literature	Grants and guarantees (see Schedule 3)		64,381	
	Poetry library and miscellaneous expenses		1,908	
				66,289
Festivals	Grants and guarantees (see Schedule 3)			21,589
Arts associations	Grants and guarantees (see Schedule 3)			147,738
Arts centres and arts clubs	Grants and guarantees (see Schedule 3)			3,236
Education in the arts	Grants and guarantees (see Schedule 3)		135,021	
	Training course in arts administration (Polytechnic School of Management Studies Administration)		4,979	
				140,000
Housing the arts	Grants (see Schedule 3)			220,000
	Net expenditure as per Revenue and expenditure account			£6,099,521

The Arts Council of Great Britain

Schedule 2

General operating costs in England for the year ended 31st March, 1969

	£	£
Salaries and wages:		
Music	24,683	
Drama	24,934	
Art	28,181	
Literature	11,205	
Finance	34,275	
Administration	47,493	
	<u>170,771</u>	
Superannuation	18,970	189,741
Travelling and subsistence		10,300
Rent and rates		92,407
Fuel, light and house expenses		17,592
Publicity and entertainment		8,607
Postage and telephone		6,458
Stationery and printing		5,340
Professional fees		695
Office and sundry expenses		9,388
Total as per Revenue and expenditure account		<u>£340,528</u>

The Arts Council of Great Britain

Schedule 3

Grants and Guarantees for the year ended 31st March, 1969*

Music		£	£
	Opera and ballet		
	Royal Opera House, Covent Garden Limited	1,280,000	
	Sadler's Wells Trust Limited	787,000	
	London Festival Ballet Trust Limited	84,000	
	Mercury Theatre Trust Limited (Ballet Rambert)	60,000	
	Western Theatre Ballet Limited	60,000	
	English Opera Group Limited	38,000	
	Glyndebourne Productions Limited (Glyndebourne Touring Opera)	30,000	
	Ballet for all	21,000	
	Balmin Productions Limited (Ballets Minerva)	15,000	
	Phoenix Opera Limited	13,000	
	Contemporary Ballet Trust Limited	5,000	
	Handel Opera Society	4,000	
	Bradford Alhambra Limited	2,870	
	Intimate Opera Society Limited	2,250	
	Harlequin Ballet Trust Limited	1,400	
	London Opera Group	1,350	
	Cambridge University Opera Society	1,125	
	Opera 1961	1,000	
	Opera Players Limited	750	
	Philopera Circle	600	
	Figaro Opera Group	500	
	Morley College Opera Group	500	
	Southern Region Opera Company Limited	500	
	Chelsea Opera Group	400	
	Dance for Everyone Limited	400	
	Maidstone Opera Group	400	
	Opera da Camera (Midlands)	400	
	University College London Union Music Society	300	
	Ashleyan Opera Group (Leicester)	250	
	Friends of Covent Garden (Transport Subsidy)	250	
	Opera da Camera Limited	250	
	Oxford University Opera Club	250	
	Southampton University—Nuffield Theatre	200	
	Kentish Opera Group	180	
	Bournemouth Ballet Club	150	
	Bristol Opera Company	150	
	Unicorn Theatre Club (Abingdon)	150	
	Sacred Music-Drama Society	130	
	Nonsuch Opera Society	125	
	Opera Federation	124	
	Bath Opera Group	120	
	Reading University Operatic Society	100	
	Intimate Opera Club (Eltham)	30	
	University of Kent at Canterbury Opera Society	25	
	Chelmsford Ballet Company	21	
			2,414,250
	Concert activities		
	London Orchestral Concert Board Limited	258,500	
	Western Orchestral Society Limited (Bournemouth Symphony Orchestra)	102,000	
	City of Birmingham Symphony Orchestra	87,000	
	Hallé Concerts Society	87,000	
	Royal Liverpool Philharmonic Society	87,000	
	National Federation of Music Societies	75,000	
	Northern Sinfonia Concert Society Limited	46,000	
	Carried forward	£742,500	£2,414,250

*Total subsidies including commitments are shown, not necessarily the amounts paid.

	£	£
Music (continued)		
Brought forward	742,500	2,414,250
Concert activities (continued)		
Eastern Authorities Orchestral Association	19,125	
Midland Sinfonia Concert Society Limited	8,000	
Haydn-Mozart Society	7,000	
Brighton Philharmonic Society Limited	6,500	
County Borough of Hastings	3,400	
Bristol Sinfonia Limited	3,000	
County Borough of Eastbourne	2,800	
Park Lane Group Limited	2,700	
Macnaghten Concerts	2,600	
Borough of Folkestone	2,500	
Institute of Contemporary Arts Limited (Music Section)	2,250	
Dorking Urban District Council	2,193	
Medway Towns Joint Committee for Arts and Entertainment	2,000	
Robert Mayer Concerts Society Limited (Children's Concerts)	1,450	
Music Now	770	
Orchestra da Camera (Birmingham)	750	
Thames Concerts Society	750	
Borough of Guildford	720	
Southern Orchestral Concert Society	620	
South Place Sunday Concerts	610	
Isle of Wight Subscription Concerts Society	600	
Bexhill Corporation Festival of Music	500	
Cheltenham Chamber Orchestra Association	500	
Rosehill Arts Trust Limited	500	
Sutton Coldfield Philharmonic Society	493	
John Alldis Choir	400	
London Jazz Centre Society Limited	400	
Hounslow Concert Society	350	
National Trust Concerts Society Limited	350	
Shakespeare Birthplace Trust	300	
Cannon Hill Trust Limited	267	
Hale Arts Trust Limited	250	
Northern Counties Concerts Society (Lemare Orchestra)	250	
Newbury String Players	160	
Birmingham and Midland Institute	150	
Fine Art Orchestra Society	100	
Soho Music Society	100	
Royal Musical Association	50	
Society for the Promotion of New Music	25	
	<hr/>	817,983
Music festivals		
Aldeburgh Festival of Music and the Arts	5,000	
Birmingham Triennial Music Festival 1968	5,000	
Bishops Stortford Arts Federation	50	
Boxhill Music Festival Society	50	
Bromsgrove Festival Limited	700	
Calder Valley Festival of the Arts Committee	350	
Cambridge Festival Association Limited	750	
Cheltenham Arts Festivals Limited	5,445	
Crawley Arts Festival Committee	300	
Dawlish Arts Festival Society	71	
Haslemere: The Dolmetsch Foundation	750	
Hintlesham Festival Trust Limited	1,000	
Lake District Festival Society	750	
Leicester University Arts Festival Committee	600	
Carried forward	<hr/>	£20,816 £3,232,233

	£	£
	20,816	3,232,233
Music (continued)		
Brought forward		
Music festivals (continued)		
London: City Arts Trust Limited	5,225	
Madley Festival Society	138	
Medway Towns Joint Committee for Arts and Entertainment	300	
Oxford: English Bach Festival Trust	5,500	
Pershore Festival Society	75	
Rolleston Music Circle and Choral Society	300	
Southern Cathedra's Festival	200	
Stour Music Committee	200	
Surrey University Students Union	200	
Tees-side International Eisteddfod	5,000	
Three Choirs Festival Association Limited (Gloucester)	4,000	
Tilford Bach Society	700	
Warwick Festival	500	
Wycombe Arts Festival Committee	40	
		43,194
Other activities		
Awards to artists	17,106	
Youth and Music Limited	5,000	
Corporation of the City of Chester (piano)	1,328	
Corporation of the City of Plymouth (piano)	1,300	
Berlioz Centenary Committee 1969	1,000	
Composers' Guild of Great Britain (British Music Information Centre)	1,000	
Council for the Encouragement of Musical Performance	500	
Contemporary Concerts Co-ordination	350	
National Music Council of Great Britain	225	
Summer School of Music Limited	105	
Talbot Lampson School for Conductors and Accompanists	100	
London Union of Youth Clubs	50	
		28,064
Total as per Schedule 1		£3,303,491
Drama		
Barrow-in-Furness: Renaissance Theatre Trust Company Limited		1,500
Billingham Forum Theatre		5,000
Birmingham: Alexandra Theatre (Birmingham) Limited		9,000
Birmingham Repertory Theatre Limited		49,027
Cannon Hill Trust Limited		24,750
Bolton: Octagon Theatre Trust Limited		23,487
Bournemouth Theatre Trust Limited		9,234
Brighton: The Combination Limited		1,814
Bristol: Delphic Stage Two		450
Bristol Old Vic Trust Limited		47,401
Bromley Theatre Trust Limited		20,350
Bury St Edmund's Theatre Management Limited		2,450
Cambridge: Arts Theatre of Cambridge Limited		3,400
Candida Plays Limited		5,400
Canterbury Theatre Trust Limited		16,250
Century Theatre Limited		31,450
Chelmsford: John Ridley Projects Limited		66
Cheltenham Everyman Theatre Company Limited		24,200
Chesterfield Civic Theatre Limited		10,200
Chester: Gateway Theatre Trust Limited		5,526
Chichester Festival Theatre Productions Company Limited		7,500
Colchester Repertory Company Limited		19,712
Coventry: Belgrade Theatre Trust (Coventry) Limited		47,952
Crewe Theatre Trust Limited		8,950
Carried forward		£375,069

	£
Drama (continued)	
Brought forward	375,069
Derby Playhouse Limited	19,879
Exeter: Northcott Devon Theatre and Arts Centre	32,775
Farnham Repertory Company Limited	10,510
Guildford: Yvonne Arnaud Theatre Management Limited	23,300
Harrogate (White Rose) Theatre Trust Limited	15,037
Hornchurch Theatre Trust Limited	18,100
Ipswich Arts Theatre Trust	24,900
Kingston-upon-Hull New Theatre Company Limited	3,700
Leatherhead Repertory Company Limited	19,913
Leicester Theatre Trust Limited	26,204
Lincoln Theatre Association Limited	36,237
Liverpool Everyman Theatre Company Limited	20,833
Liverpool Repertory Theatre Limited	50,962
London: Camden Playhouse Productions Limited	2,355
Caryl Jenner Productions Limited	21,647
Educational Dance Drama Theatre Limited	3,500
English Stage Company Limited	98,300
Greenwich Theatre Limited	1,200
Hampstead Theatre Club Limited	11,015
Institute of Contemporary Arts Limited	450
Inter-Action Trust	2,300
I T Arts Trust Limited	4,184
London Union of Youth Clubs	800
Mermaid Theatre Trust Limited	28,000
Miniglede Limited	400
National Theatre Board	342,000
New Shakespeare Company Limited	2,000
Portable Theatre Limited	89
Repertory Players	250
Dean and Chapter of St Paul's Cathedral	1,000
Theatre Centre Limited	11,990
Malvern Festival Theatre Trust Limited	2,100
Manchester: Manchester Public Libraries—Libraries Committee	333
Sixty Nine Theatre Company Limited	16,880
Newcastle-upon-Tyne: Tyneside Theatre Trust Limited	16,525
Northampton Repertory Players Limited	18,750
Nottingham Theatre Trust Limited	55,391
Oldham Repertory Theatre Club	8,000
Oxford: Meadow Players Limited	51,300
Plymouth Arts Guild	10,000
Prospect Productions Limited	35,400
Richmond Theatre Productions Limited (Surrey)	8,641
Rosehill Arts Trust Limited	1,500
Salisbury Arts Theatre Limited	23,338
Scarborough Theatre Trust Limited	2,527
Scunthorpe Civic Theatre	100
Sheffield Repertory Company Limited	50,987
Southampton: University of Southampton: Nuffield Theatre	150
Stoke-on-Trent and North Staffordshire Theatre Trust Limited	24,395
Stratford-upon-Avon: Royal Shakespeare Theatre	221,308
Watford Civic Theatre Trust Limited	14,638
Westcliff-on-Sea: Haymarket Theatre (Westcliff) Trust Limited	450
Worcester Arts Association (SAMA) Limited	4,200
Worthing and District Connaught Theatre Trust Limited	17,399
York Citizens' Theatre Trust Limited	21,750
Association of British Theatre Technicians	250
British Centre of the International Theatre Institute	375
Carried forward	<u>£1,815,566</u>

		£
	Brought forward	1,815,566
Drama (continued)	British Institute of Recorded Sound Limited	300
	Calder and Boyars Limited: 'Gambit'	500
	Council of Repertory Theatres	850
	Dramatic and Lyric Theatres Association	250
	Guardian Newspapers Limited: 'Plays for Children' Competition	1,400
	Training Scheme Bursaries and Expenses	10,618
	New Drama Bursaries and Expenses	4,228
	Total as per Schedule 1	£1,833,712
Art	Bibury: Arlington Mill	150
	Birmingham: Cannon Hill Trust Limited	1,500
	Ikon Gallery Limited	1,000
	Bournemouth Arts Club	100
	Bristol: Arnolfini Gallery Limited	3,000
	Bromley Art Society	65
	Bruton Art Society	60
	Cambridge: Arts Laboratory Conference	50
	Form Magazine	250
	Christchurch: Red House Museum and Art Gallery	500
	Colchester Art Society	100
	Coventry Cathedral	250
	Folkestone: New Metropole Arts Centre Limited	2,250
	Ilkley Art Club	40
	Lake District Art Gallery Trust	4,000
	Leeds: Park Square Gallery Limited	750
	London: Artists International Association	800
	Artist Placement Group	1,200
	Association of Polish Artists in Great Britain	60
	Control Magazine	100
	Free Painters and Sculptors	400
	Fun Palace Trust	500
	Greenwich Theatre Trust	600
	Institute of Contemporary Arts Limited	35,500
	Pavilions in the Parks	1,500
	Printmakers Council	400
	Society for Education through Art	300
	Studio International	500
	United Kingdom National Committee of the International Association of Art	300
	Whitechapel Art Gallery	7,500
	Women's International Art Club	500
	Newlyn Society of Artists	800
	Norfolk Contemporary Art Society	150
	Nottingham: Midland Group of Artists	2,850
	Oxford: Museum of Modern Art	5,500
	University Art Club	55
	Bear Lane Gallery Limited	1,750
	Penwith Society of Arts	1,500
	Sudbury: Gainsborough's House Society	200
	Truro and District Art Society	60
	Welland Valley Art Society	15
	Wellingborough Art Society	50
	Welwyn: Digswell Arts Trust (Gordon Maynard Gallery)	350
	Carried forward	£77,505

	£	£
Art (continued)		77,505
Brought forward		
Grants and guarantees towards exhibitions:		
Birmingham and Midland Institute: Takis Exhibition	75	
Bradford City Art Gallery and Museum: First British International Print Biennale Exhibition	950	
Bristol: West of England College of Art: Sehen Exhibition	150	
Calder Valley Festival of Arts Society: Sculpture Exhibition	50	
Cambridge: Arts and Leisure Association: Painting Becomes Sculpture Becomes Painting Exhibition	75	
Colchester: Victor Batte-Lay Trust: Harold Gilman Exhibition	125	
Coventry Sculpture Exhibition Committee	6,000	
Durham Surrealist Festival: Surrealist Exhibition	220	
Eastbourne: Towner Art Gallery: Mortimer Exhibition	200	
Felixstowe Urban District Council: Contemporary Scottish Art Exhibition	50	
Gloucester City Museum and Art Gallery: Memorial Exhibition of the works of Hubert Wellington	50	
Halifax Arts Council: L. S. Lowry Exhibition	100	
Hull University: Anne Estelle Rice and the Artists of Rhythm Exhibition	150	
Leeds City Art Gallery: Thomas Chippendale and His Patrons in the North Exhibition	100	
Liverpool: Bluecoat Arts Forum: Sculpture in a City Exhibition	100	
Bluecoat Society of Arts: Colin Hitchmough Exhibition	30	
London: Central School of Art and Design: Sehen Exhibition	100	
Council for the Care of Churches: Mediaeval Wall Paintings Exhibition	165	
Group One Four: Eurominiprotopack Exhibition	150	
London Group: 1968 Exhibition	1,000	
Morley College: New Art Gallery Inaugural Exhibition	100	
Sadler's Wells Foundation: History of Sadler's Wells Exhibition	50	
Student Magazine: Student Exhibition	150	
University of London: Westfield College Festival Exhibition	50	
Victoria and Albert Museum: Thonet Bentwood Exhibition	500	
Young Contemporaries 1968 Exhibition	150	
Manchester: Whitworth Art Gallery: Northern Young Contemporaries Exhibition	300	
Paintings and Prints by David Hockney Exhibition	460	
Norwich: University of East Anglia: Art and Machine Exhibition	300	
Nottingham University: Degas Exhibition	650	
Sheffield: City Art Galleries: Continuum Exhibition	900	
Stroud Festival Art Committee: Festival Art Exhibition	50	
	<hr/>	13,500
Works of Art for Public Buildings:		
Birmingham College of Art and Design	500	
Devon County Council, Education Department	1,000	
London: University of London, Westfield College	250	
University of Lancaster	2,500	
University of Southampton	2,000	
Wolverhampton College of Art	1,000	
	<hr/>	7,250
Provision of studios:		
Liverpool City Council	250	
London: Space Provision (Artistic, Cultural and Educational) Limited	2,750	
	<hr/>	3,000
Sabbatical awards		700
Commissions		5,900
Discretionary awards		1,274
Total as per Schedule 1		<hr/> <u>£109,129</u>

	£	£
Literature		
Apollo Society Limited	1,200	
Brighton Poetry Society	75	
Caribbean Artists Movement	37	
Cheltenham Arts Festivals Limited	982	
Cley Women's Institute (Little Festival of Poetry, Cley-next-the-Sea)	17	
Crawley Arts Festival Committee	100	
Doncaster Poetry and Prose Society	25	
International PEN	1,250	
Leicester University Students' Union	125	
London: Institute of Contemporary Arts Limited	500	
London Library Trust	1,000	
Tribune Poetry Readings	160	
National Book League	2,500	
Poetry Book Society Limited	1,500	
Poetry Society	2,500	
Shakespeare's Birthplace Trust	650	
Society of Barrow Poets	605	
Surrey University Union (Guildford Festival)	100	
		13,326
Publications: 'Adam International Review'	300	
'Agenda'	600	
'Ambit'	300	
'Circuit'	225	
'Critical Quarterly'	500	
'Expression'	300	
'London Magazine'	2,000	
'Modern Poetry in Translation'	300	
'New Measure'	180	
'New Worlds'	1,800	
'New Writers'	1,000	
'Outposts'	200	
'The Review'	400	
'Transatlantic Review'	600	
		8,705
Little Presses: Fulcrum Press	400	
Gaberbochus Press Limited	240	
Poet and Printer	120	
Trent Book Shop (Tarasque Press)	120	
Writers Forum	120	
		1,000
Prizes	4,000	
Bursaries	18,500	
Grants to writers	16,150	
Grants to translators	2,100	
Grants to publishers	600	
		41,350
Total as per Schedule 1		£64,381

Festivals	Abbey Dore Festival Trust	£ 500
	Bath Festival Society Limited	5,250
	Battle and District Arts Group	289
	Brighton Festival Society Limited	5,000
	Dorchester Abbey Festival	250
	Harrogate Arts Festival Limited	3,000
	King's Lynn Festival Committee	3,000
	Little Missenden Arts Festival	500
	Ludlow Festival Society Limited	2,000
	Reading University Students' Union	0
	Stroud Festival Limited	1,750
	Total as per Schedule 1	<u>£21,589</u>
Arts associations	Greater London Arts Association	3,500
	Lincolnshire Association	15,000
	Midlands Association for the Arts	11,090
	Northern Arts Association	85,600
	North West Arts Association	15,250
	South Western Arts Association	17,200
	Yorkshire Council of Social Service	98
	Total as per Schedule 1	<u>£147,738</u>
Arts centres and clubs	Beccles and District Arts Society	35
	Dartford Rural District Arts Council	81
	Folkestone: New Metropole Arts Centre Limited	500
	Hastings: Stables Trust Limited	350
	King's Lynn: St George's Guildhall Limited	1,500
	Pickering: Beck Isle Museum and Arts Centre	200
	Royal Tunbridge Wells and District Council of Arts	50
	Ryedale Festival Society	50
	St Albans and District Arts Council	100
	Southwark Arts Council	120
	Tring Arts Society	100
	Waltham Holy Cross Arts Council	100
West Wight Arts Association	50	
	Total as per Schedule 1	<u>£3,236</u>
Education in the arts	London Opera Centre for Advanced Training and Development Limited	64,500
	National Youth Orchestra	20,000
	Royal Ballet School Limited	20,000
	Institute of Choreology	15,000
	Polytechnic School of Management Studies: Training Course in Arts Administration (Bursaries)	5,521
	Yehudi Menuhin School	5,000
	Central Tutorial School for Young Musicians	3,500
	The Rehearsal Orchestra	1,000
	City of Leeds Education Department	500
	Total as per Schedule 1	<u>£135,021</u>

	£	£
Housing the arts		
Music		
Aldeburgh Festival of Music and the Arts	4,000	
Bromley Arts Council	1,000	
Chatham Borough Council	15,000	
Folkestone Borough Council	2,000	
London: Corporation of the Royal Albert Hall	4,000	
		28,000
Drama		
Birmingham: Cannon Hill Trust Limited	10,000	
Bristol Old Vic Trust Limited	10,000	
Chester City Council	5,000	
Chichester Festival Theatre Trust Limited	6,500	
Kingston-upon-Hull New Theatre Company Limited	6,500	
Leatherhead Repertory Company Limited	25,000	
Liverpool Repertory Theatre Limited	10,000	
London: Greenwich Theatre Trust	8,000	
London Borough Council of Merton	20,000	
The St Edmundsbury Theatre Royal Trust Limited	2,000	
York Citizens' Theatre Trust Limited	20,900	
		123,900
Art		
Birmingham: University of Birmingham Guild of Undergraduates Union	1,000	
Cambridge: University of Cambridge: Kettles Yard Committee	5,000	
Leeds: Park Square Gallery Limited	400	
London: Morley College	5,000	
Newlyn Society of Artists	800	
Royal Leamington Spa Borough Council	800	
Rye Art Gallery Trust	750	
St Ives: Penwith Society of Arts	400	
		13,950
Arts centres		
Averham: Robin Hood Theatre Trust	500	
Avoncroft Arts Society	500	
Basildon Urban District Council	10,000	
Dawlish Repertory Company	350	
Ilminster: Dillington House Trust	250	
Liverpool: Bluecoat Society of Arts	2,000	
Shrewsbury and District Arts Association	750	
Swindon Borough Council	37,500	
Worminstersend District Arts and Civic Society	3,250	
York Arts Centre	1,050	
		56,150
Total as per Schedule 1		£220,000

The Arts Council of Great Britain

Schedule 5

Special funds as at 31st March, 1969

	£	£	£
Pilgrim Trust Special Fund			
As at 31st March 1968		1,822	
Add: Income during year		<u>103</u>	1,925
H. A. Thew Fund			
Capital account		7,773	
Income account:			
Balance as at 31st March 1968	464		
Add: Income during year	<u>432</u>		
	896		
Less: Payments during year	<u>175</u>		
		<u>721</u>	8,494
Mrs Thornton Fund			
Capital account		5,124	
Income account:			
Balance as at 31st March 1968	716		
Add: Income during year	<u>312</u>		
	1,028		
Less: Payments during year	<u>912</u>		
		<u>116</u>	5,240
National Manuscript Collection of Contemporary Poets Fund			
As at 31st March 1968		2,150	
Add: Income during year		<u>67</u>	2,217
Compton Poetry Fund			
Capital account:			
Balance as at 31st March 1968		21,793	
Less: Loss on sale of investment		<u>588</u>	
		21,205	
Income account:			
Balance as at 31st March 1968	370		
Add: Income during year	<u>868</u>		
		<u>1,238</u>	22,443
Total as per Balance Sheet			<u>£40,319</u>

The Arts Council of Great Britain

Schedule 6

Special funds: Assets as at 31st March, 1969

	Nominal value	Market value	Book value	
	£	£	£	£
Pilgrim Trust Special Fund				
5 per cent Treasury bonds 1986/89	744	476	647	
Equities investment fund for charities	619	1,274	650	
Cash on bank deposit			628	
				1,925
H. A. Thew Fund				
3 per cent British Transport stock 1978/88	2,105	1,021	1,937	
3½ per cent conversion stock	2,810	1,138	2,768	
Equities investment fund for charities	2,922	6,015	3,068	
Cash on bank deposit			721	
				8,494
Mrs Thornton Fund				
2½ per cent consolidated stock	665	193	489	
5½ per cent conversion stock 1974 (PO issue)	200	176	203	
3 per cent British Transport stock 1978/88	355	172	337	
5½ per cent Funding stock 1982/84	110	81	100	
5 per cent Treasury bonds 1986/89	1,825	1,168	1,588	
Equities investment fund for charities	2,217	4,563	2,328	
Cash on bank deposit			195	
				5,240
National Manuscript Collection of Contemporary Poets Fund				
Manuscripts at cost			455	
Cash on bank deposit			1,762	
				2,217
Compton Poetry Fund				
Albright and Wilson Limited	234	714	872	
British American Tobacco Company Limited	200	2,688	1,010	
Commercial Union Assurance Company Limited	80	1,032	650	
County Council of Essex 5½ per cent redeemable stock 1975/77	1,000	800	966	
Distillers Company Limited	345	906	719	
Dowty Group Limited	525	1,509	1,004	
English and Scottish Investors Limited	800	4,160	1,590	
Equities investment fund for charities	2,141	4,407	2,561	
General Electric Company Limited:				
'B' ordinary stock	125	700	136	
7½ per cent convertible unsecured loan stock 1987/92	225	297	245	
George G. Sandeman Sons and Company Limited	500	1,625	1,275	
Group Investors Limited	1,120	2,632	1,280	
Liverpool Corporation 5½ per cent redeemable stock 1976/78	1,500	1,155	1,470	
London Scottish American Trust Limited	600	2,640	1,680	
Lyon and Lyon Limited	375	563	1,067	
Royal Insurance Company Limited	105	945	727	
Schweppes Limited	300	1,125	722	
Shell Transport and Trading Company Limited	250	4,537	2,079	
Cash on bank deposit			2,390	
				22,443
	£24,997	£48,712		
Total as per Balance Sheet				£40,319

The Scottish Arts Council

Revenue and expenditure account for the year ended 31st March, 1969

1967/68		
£		£
647,227	General expenditure on the arts (see Schedule 1)	693,493
42,960	General operating costs (see Schedule 2)	57,371
29,532	Capital expenditure transferred to capital account	40,834
—	Reserve for capital purchases	4,410
6,488	Balance carried down	31,280
<u>£713,231</u>		<u>£827,448</u>
40,834	Balance carried forward to Balance Sheet	72,114
<u>£40,834</u>		<u>£72,114</u>

1967/68		£	£
707,700	Grant from the Arts Council of Great Britain		795,000
1,169	Cancellation of grants, guarantees and provisions for expenses in previous year not required		17,760
	Sundry receipts		
	Interest on deposit account	6,516	
	Proceeds of sale of assets	7,830	
	Miscellaneous	342	
4,362			14,688
<u>£713,231</u>			<u>£827,448</u>
47,322	Balance brought forward at 1st April 1968		40,834
6,488	Balance brought down		31,280
<u>£40,834</u>			<u>£72,114</u>

The Scottish Arts Council

Balance sheet as at 31st March, 1969

Liabilities			
1968		£	£
	Capital account		
	Balance as at 31st March 1968	61,499	
	Add: Capital expenditure during year transferred from Revenue and expenditure account	<u>40,894</u>	
		102,393	
	<i>Less: Book value of assets sold or written off during year</i>	<u>7,933</u>	
61,499			94,460
40,834	Revenue and expenditure account		72,114
53,965	Grants and guarantees outstanding		73,360
—	Reserve for capital purchases		4,410
	Credit balances		
	Sundry creditors and accrued liabilities	14,763	
	Due to Arts Council of Great Britain	<u>325</u>	
9,992			15,088

£166,290 Carried forward

£259,432

Assets

1968		£	£	£
	Freehold property			
	11 Rothesay Terrace, Edinburgh		8,307	
	Perth Theatre		7,250	
			<u>15,557</u>	
	<i>Less: items sold or written off</i>		7,250	
15,557				8,307
	Leasehold property			
	Improvements at cost as at 31st March 1968:			
	19/20 Charlotte Square, Edinburgh	3,846		
	Additions at cost	<u>33,461</u>		
			37,307	
	5 Blythswood Square, Glasgow	6,964		
	Additions at cost	<u>1,291</u>		
			<u>8,255</u>	
10,810				45,562
	Office equipment			
	At valuation as at 31st March 1955 and additions			
	at cost less items sold or written off to 31st March 1968		7,237	
	Additions at cost		<u>1,269</u>	
7,237				8,506
	Motor vans and cars			
2,356	At cost as at 31st March 1968			2,356
	Piano account			
200	At valuation as at 31st March 1955			200
	Theatre and concert hall equipment			
	At cost as at 31st March 1968		683	
	<i>Less: items sold or written off</i>		<u>683</u>	
683				
	Art exhibition equipment			
	At cost as at 31st March 1968		2,270	
	Additions at cost		<u>713</u>	
2,270				2,983
	Works of art			
	At cost as at 31st March 1968		21,714	
	Additions at cost		<u>4,160</u>	
21,714				25,874
	Reproductions			
672	At cost as at 31st March 1968			672
£61,499	Carried forward			£94,460

**Balance sheet
as at 31st March, 1969**

Liabilities		
1968		
£		£
166,290	Brought forward	259,432

Note:

No provision has been made for depreciation of assets: renewals are charged to Revenue.

Chairman of the Scottish Arts Council: C. H. Mackenzie
Secretary-General: Hugh Willatt

£166,290

£259,432

I have examined the foregoing Account and Balance Sheet. I have obtained all the information and explanations that I have required and I certify, as the result of my audit, that in my opinion this Account and Balance Sheet are properly drawn up so as to exhibit a true and fair view of the transactions of the Scottish Arts Council and of the state of their affairs.

Signed: B. D. Fraser
Comptroller and Auditor General, Exchequer and Audit Department, 8th August, 1969

Assets

1968		£
61,499	Brought forward	94,460
74,500	Grants and guarantees paid in advance	119,300
	Debit Balances	
	Sundry debtors and prepayments	23,550
	Due from Arts Council of Great Britain	4,900
	In transit from Arts Council of Great Britain	300
	Expenditure on future exhibitions in preparation	510
6,183		29,260
	Cash	
	On bank deposit	16,250
	On current account	61
	Imprests	16
	In hand	85
24,108		16,412

£166,290

£259,432

The Scottish Arts Council

Schedule 1

General expenditure on the arts for the year ended 31st March, 1969

	£	£	£	£
Music			257,425	
Grants and guarantees (see Schedule 3)				
Opera for all:				
Gross expenditure		7,824		
Less: Revenue		<u>2,880</u>		
			4,944	
Opera tour:				
Gross expenditure		1,303		
Less: Revenue		<u>440</u>		
			863	
Ballet tour:				
Gross expenditure		5,292		
Less: Revenue		<u>2,507</u>		
			2,785	
Concerts:				
Gross expenditure		21,160		
Less: Revenue		<u>7,217</u>		
			<u>13,943</u>	
				279,960
Drama			203,812	
Grants and guarantees (see Schedule 3)				
Tours:				
Gross expenditure		13,915		
Less: Revenue		<u>5,336</u>		
			8,579	
Puppet tours:				
Gross expenditure		1,244		
Less: Revenue		<u>962</u>		
			<u>282</u>	
				212,673
Art			18,373	
Grants and guarantees (see Schedule 3)				
Exhibitions:				
Gross expenditure	21,164			
Less: Revenue	<u>2,418</u>			
		18,746		
Blythswood Square Gallery, Glasgow		<u>2,187</u>		
			20,933	
Art film tours:				
Gross expenditure		254		
Less: Revenue		<u>77</u>		
			177	
Lecturers' fees and expenses		1,825		
Less: fees received		<u>532</u>		
			<u>1,293</u>	
				40,776
Carried forward				<u>£533,409</u>

		£
	Brought forward	533,409
Literature	Grants and guarantees (see Schedule 3)	15,434
Festivals	Grants and guarantees (see Schedule 3)	52,550
Arts centres and arts clubs	Grants and guarantees (see Schedule 3)	2,100
Housing the arts	Grants (see Schedule 3)	90,000
	Net expenditure as per Revenue and expenditure account	<u>£693,493</u>

The Scottish Arts Council

Schedule 2

General operating costs for the year ended 31st March, 1969

	£	£
Salaries and wages	34,343	
Superannuation	<u>1,940</u>	36,283
Travelling and subsistence		3,942
Rent and rates		3,366
Fuel, light and house expenses		2,749
Publicity and entertainment		2,963
Postage and telephone		2,002
Stationery and printing		1,864
Professional fees		1,833
Office and sundry expenses		2,369
Total as per Revenue and expenditure account		<u>£57,371</u>

The Scottish Arts Council

Schedule 3

Grants and Guarantees for the year ended 31st March, 1969*

	£	£
Music		
Opera and ballet		
Aberdeen: Haddo House Choral Society	250	
Alloa: Burgh of Alloa	53	
Cumnock: Burgh of Cumnock	80	
Dundee: Tayside Opera	130	
Edinburgh: Edinburgh Grand Opera Group	200	
Opera da Camera	300	
Glasgow: Citizens' Theatre Limited	484	
Glasgow Grand Opera Society	1,250	
Kirkcaldy: Royal Burgh of Kirkcaldy	75	
Langholm Amateur Operatic and Dramatic Society	65	
Dramatic and Lyric Theatres Association	1,877	
Scottish Opera Limited	125,500	
		130,264
Concert activities		
Aberdeen: Aberdeen Chamber Music Club	120	
Aberdeen Organ Recitals Committee	120	
Haddo House Choral Society	450	
Bridge of Allan and District Music Club	100	
Cumnock Music Club	180	
Dumfries Music Club	85	
Dundee Chamber Music Club	230	
Dundee and District Society of Organists	18	
Dundee University Musical Society	25	
Edinburgh: Connoisseur Concerts Society	600	
Edinburgh Organ Recitals Committee	150	
Martin Chamber Concerts Society	400	
Musica Antica e Nuova	40	
National Gallery Lunch Hour Concerts	398	
New Town Concerts	300	
Northern Sinfonia Orchestra	450	
Rehearsal Orchestra	100	
Saltire Society	385	
Glasgow: College of Piping	225	
John Currie Singers	500	
Glasgow Chamber Music Society	300	
New Glasgow Concerts Limited	1,000	
Greenock Chamber Music Club	230	
Inverness Musical Society	280	
Irvine Music Club	130	
Melrose Music Society	200	
Musielburgh Arts Guild	30	
Perth Chamber Music Society	100	
Perth Town Council	200	
Pitlochry Festival Society Limited	400	
St Andrews Music Club	230	
Stonehaven Music Club	100	
National Federation of Music Societies	3,400	
Scottish National Orchestra Society Limited	113,320	
		124,796
Carried forward		£255,060

*Total subsidies including commitments are shown, not necessarily the amounts paid.

		£	£
	Brought forward		255,060
Music (continued)	Other activities		
	Aberdeen: Haddo House Choral Society	580	
	British Broadcasting Corporation	300	
	Milnathort: Ledlanet Nights	345	
	Special grants	290	
	Bursaries	850	
		<hr/>	2,365
	Total as per Schedule 1		<u>£257,425</u>
Drama			
	Arbroath Abbey Theatre Club		50
	Bertha Waddell's Children's Theatre		700
	Dervaig Arts Theatre Limited		626
	Dundee Repertory Theatre Limited		28,078
	Edinburgh: Edinburgh Civic Theatre Trust Limited		49,908
	Traverse Theatre Club		15,310
	Glasgow: Citizens' Theatre Limited		65,073
	Hawick: Burgh of Hawick		500
	Kirkcaldy: Royal Burgh of Kirkcaldy (Adam Smith Hall)		1,192
	Perth Repertory Theatre Limited		17,750
	Pitlochry Festival Society Limited		23,100
	St Andrews Play Club—Byre Theatre		1,250
	British Centre of the International Theatre Institute		100
	Council of Repertory Theatres		75
	Training Scheme Bursaries		100
			<hr/>
	Total as per Schedule 1		<u>£203,812</u>
Art			
	Aberdeen Artists Society		60
	Arbroath Town Council		300
	Dundee Art Society		2,000
	Edinburgh: Corstorphine Art Club		30
	Richard Demarco Gallery Limited		4,700
	New 57 Gallery		425
	Printmakers Workshop Limited		1,250
	Fife Group		58
	Glasgow: Compass Gallery		950
	Glasgow Group		100
	Glasgow School of Art Graduates Association		25
	The Institute of Directors		300
	Lady Artists' Club		187
	Irvine: Harbour Arts Centre		450
	Newton Stewart Art Club		25
	Peebles and District Art Club		125
	St Andrews: Arts Committee of St Andrews		50
	Scottish Young Contemporaries		550
	Society of Scottish Artists		300
	Films of Scotland Committee (Charles Rennie Mackintosh Film)		500
	Bursaries		4,490
			<hr/>
	Carried forward		<u>£16,873</u>

		£
	Brought forward	16,873
Art (continued)	Public Sculpture Scheme:	
	Dundee Corporation (Whorterbank Multi-storey Development)	500
	Greenock Corporation (Clyde Square)	200
	Motherwell and Wishaw Burgh Council (New Council Chamber)	600
	Orkney County Council (New Secondary School at Shapinsay)	150
	Stonehaven: Mackie Academy Former Pupils Association	50
	Total as per Schedule 1	£18,373
Literature	Aberdeen Arts Centre Association	25
	Edinburgh: University of Edinburgh	1,000
	Edinburgh Festival Poetry 1968	33
	Gaelic Books Council	350
	Scottish Association for the Speaking of Verse	26
	Publications: 'Akros'	550
	'Gairm'	250
	'Lines Review'	750
	'Scottish International Review'	2,500
	Book case competition	200
	Literature prizes	900
	Publication awards	4,200
	Travel grant	200
	Bursaries	3,500
	Grants to publishers	950
	Total as per Schedule 1	£15,434
Festivals	Edinburgh Festival Society Limited	50,000
	Milnathort: Ledlanet Nights	2,000
	Montrose Festival of Music, Art and Drama	500
	Thurso Youth Club	50
	Total as per Schedule 1	£52,550
Arts centres and arts clubs	Greenock Arts Guild	1,000
	Irvine: Harbour Arts Centre	100
	Troon Arts Guild	1,000
	Total as per Schedule 1	£2,100
Housing the arts	Burgh of Dumbarton	5,000
	Glasgow Corporation	25,000
	Burgh of Motherwell and Wishaw	60,000
	Total as per Schedule 1	£90,000

The Welsh Arts Council

Revenue and expenditure account for the year ended 31st March, 1969

1967/68		
	£	£
424,635	General expenditure on the arts (see Schedule 1)	474,457
36,507	General operating costs (see Schedule 2)	44,953
5,034	Capital expenditure transferred to capital account	5,680
4,193	Balance carried down	12,605
<u>£461,983</u>		<u>£637,695</u>
8,030	Balance carried forward to Balance Sheet	20,635
<u>£8,030</u>		<u>£20,635</u>

1967/68		£	£	£
448,000	Grant from the Arts Council of Great Britain			527,500
7,787	Cancellation of grants, guarantees and provisions for expenses in previous year not required			2,328
	Sundry receipts			
	Interest on deposit account		3,209	
	Proceeds of sale of assets		4,310	
	Miscellaneous		348	
6,196				7,867
<u>£461,983</u>				<u>£537,695</u>
12,223	Balance brought forward at 1st April 1968			8,030
4,193	Balance brought down			12,605
<u>£8,030</u>				<u>£20,635</u>

The Welsh Arts Council

Balance sheet as at 31st March, 1969

Liabilities			
1968			
£		£	£
	Capital account		
	Balance as at 31st March 1968	33,999	
	<i>Add: Capital expenditure during year transferred from Revenue and expenditure account</i>	5,680	
	Gifts	141	
		<u>39,820</u>	
	<i>Less: Book value of assets sold or written off during year</i>	4,654	
33,999			35,166
8,030	Revenue and expenditure account		20,635
21,795	Grants and guarantees outstanding		17,746
	Credit balances		
	Sundry creditors and accrued liabilities	7,379	
	Due to Arts Council of Great Britain	<u>1,157</u>	
7,857			8,536

Note:

No provision has been made for depreciation of assets; renewals are charged to Revenue.

Chairman of the Welsh Arts Council: W. R. Crawshay
Secretary-General: Hugh Willatt

£71,681

£82,083

I have examined the foregoing Account and Balance Sheet. I have obtained all the information and explanations that I have required and I certify, as the result of my audit, that in my opinion this Account and Balance Sheet are properly drawn up so as to exhibit a true and fair view of the transactions of the Welsh Arts Council of Great Britain and of the state of their affairs.

Signed: B. D. Fraser

Comptroller and Auditor General, Exchequer and Audit Department, 8th August, 1969

Assets

1968			
£		£	£
	Freehold property		
	56 Ruby Street, Cardiff	4,300	
	Less: items sold or written off	<u>4,300</u>	
4,300			
	Leasehold property		
	Museum Place, Cardiff		
	Improvements at cost as at 31st March 1968	4,434	
	Additions at cost	<u>47</u>	
4,434			4,481
	Office equipment		
	At cost as at 31st March 1968	4,937	
	Additions at cost	<u>819</u>	
		5,756	
	Less: items sold or written off	<u>354</u>	
4,937			5,402
	Motor vans and cars		
	At cost as at 31st March 1968	5,011	
	Additions at cost	<u>786</u>	
5,011			5,797
	Art exhibition equipment		
	At cost as at 31st March 1968	1,218	
	Additions at cost	<u>121</u>	
1,218			1,339
	Works of art		
	At cost as at 31st March 1968	13,938	
	Additions at cost	<u>3,260</u>	
	Gifts at cost value	<u>141</u>	
13,938			17,339
	Reproductions		
161	At cost as at 31st March 1968		161
	Manuscript collection		
—	At cost		647
—	Grants and guarantees paid in advance		300
	Debit balances		
	Sundry debtors and prepayments	7,350	
	Due from Arts Council of Great Britain	15,005	
	Expenditure on future exhibitions in preparation	<u>456</u>	
12,442			22,811
	Cash		
	On bank deposit	6,083	
	On current account	17,623	
	In hand	<u>100</u>	
25,240			23,806
<u>£71,681</u>			<u>£82,083</u>

The Welsh Arts Council

Schedule 1

General expenditure on the arts for the year ended 31st March, 1969

		£	£	£
Music	Grants and guarantees (see Schedule 3)		198,415	
	Opera for all:			
	Gross expenditure	16,109		
	Less: Revenue	<u>10,842</u>		
			5,267	
	Touring opera:			
	Gross expenditure	14,972		
	Less: Revenue	<u>10,638</u>		
			4,334	
	20th Century Music Festival:			
	Gross expenditure	3,132		
	Less: Revenue	<u>886</u>		
			2,246	
	Professional choral concerts:			
	Gross expenditure	9,370		
	Less: Revenue	<u>7,241</u>		
			2,129	
	Concerts:			
	Gross expenditure	50,280		
	Less: Revenue	<u>24,142</u>		
			26,138	
	Recording of new music		<u>3,656</u>	242,185
Drama	Grants and guarantees (see Schedule 3)			88,750
Art	Grants and guarantees (see Schedule 3)		9,075	
	Exhibitions:			
	Gross expenditure	26,134		
	Less: Revenue	<u>3,694</u>		
			22,440	
	Art film tours:			
	Gross expenditure	1,110		
	Less: Revenue	<u>510</u>		
			600	
	Poster prints		1,606	
	Special projects		<u>493</u>	34,214
Literature	Grants and guarantees (see Schedule 3)		16,303	
	Miscellaneous expenses		<u>1,805</u>	18,108
Festivals	Grants and guarantees (see Schedule 3)			14,000
Arts associations	Grants and guarantees (see Schedule 3)			37,200
Housing the arts	Grant (see Schedule 3)			40,000
	Net expenditure as per Revenue and expenditure account		<u>£474,457</u>	

The Welsh Arts Council

Schedule 2

General operating costs for the year ended 31st March, 1969

	£	£
Salaries and wages	23,396	
Superannuation	1,631	
		25,027
Travelling and subsistence		3,758
Rent and rates		4,223
Fuel, light and house expenses		1,514
Publicity and entertainment		5,364
Postage and telephone		2,357
Stationery and printing		2,040
Professional fees		62
Office and sundry expenses		608
Total as per Revenue and expenditure account		£44,953

The Welsh Arts Council

Schedule 3

Grants and Guarantees for the year ended 31st March, 1969*

	£	£
Music		
Opera and ballet		
Aberystwyth University College Opera Group	425	
Cadoxton Amateur Operatic Society	134	
Llandeilo: Dynevor Trust	700	
Newport Little Opera Company	100	
Swansea and District Ballet Club	60	
Welsh National Ballet	15	
Welsh National Opera Company Limited	<u>182,000</u>	
		183,434
Concert activities		
Aberavon Male Voice Choir	115	
Abergavenny: Ysgol Y Delyn	60	
Aberystwyth University College Music Club	220	
Ammanford and District Arts Club	60	
Atlantic College Choral Society	18	
Brecon Cathedral Concert Society	25	
Brecon Cathedral Singers	120	
Brecon Music Club	140	
Bridgend Concerts Society	150	
Burry Port: Jerusalem Chapel Choir	50	
Caerphilly Festival Chorus	180	
Caerphilly Male Voice Choir	50	
Caerphilly Music Club	200	
Caldicot Arts Club	50	
Cardiff: Aelwyd yr Urdd, Caerdydd	50	
Cardiff Colleges Arts Club	35	
Cardiff Gramophone Society	50	
Cardiff Music Club	125	
Cardiff 66 Group	125	
Cor Aelwyd Caerdydd	120	
Excelsior Brass Band Festival	150	
Incorporated Society of Organists Annual Congress	40	
University College of South Wales and Monmouthshire Students' Union	50	
Cardigan: Rhys Thomas James Eisteddfod	60	
Cardiff: Rhys Thomas James Eisteddfod	110	
Chepstow Community College Music Club	160	
Cwmbran Forum	250	
East Glamorgan Baptist Choir	300	
Ebbw Vale Concerts Society	100	
Ferndale Male Voice Choir	45	
Gwent and Wye Federation of Townswomen's Guild	14	
Knighton and District Concerts Society	210	
Lampeter: Rhys Thomas Jones Pantefedwan Eisteddfod	70	
Llandeilo: Dynevor Trust	200	
Lower Machen Summer Festival	140	
Merthyr Tydfil Arts Festival	175	
Monmouth: Merlin Music Society	2,400	
Neath and District Arts Club	60	
Newport College of Art and Design Music Club	90	
Pontypool: Gobion Music Society	200	
I.C.I. Fibres Club	45	
Radnorshire Rural Community Council	60	
Rhyd y Felin Choir	55	
Rhymney Valley Music Club	100	
Carried forward	<u>£7,007</u>	<u>£183,434</u>

*Total subsidies including commitments are shown, not necessarily the amounts paid.

	£	£
Brought forward	7,007	183,434
Music (continued)		
Concert activities (continued)		
Swansea: Dunvant Male Choir	35	
Swansea Bach Society	200	
Swansea College of Education Arts Festival	125	
Swansea Corporation	125	
Swansea Music and Arts Club	225	
Swansea Students Arts Festival	50	
Swansea University College Arts Festival	200	
Tabernacla Augmented Choir	50	
Tenby and District Arts Club	85	
Three Crosses Choral Society	50	
Treorchy and District Choral Society	47	
Vale of Towy Eisteddfod	60	
Vale of Towy Music Festival	100	
Welsh National Opera Company Limited	500	
National Federation of Music Societies	4,392	
		13,251
Other activities		
Association of Male Choirs: Conductors Day School	200	
Publications:		
Llangollen: Welsh Folk Song Society	80	
Huw Williams's 'Eymnau a'u Hawduriad'	200	
Bursaries	1,250	
		1,730
Total as per Schedule 1		£198,415
Drama		
Cardiff: Caricature Theatre Trust Limited		5,200
New Theatre Trust Limited		10,000
Drama Association of Wales		2,500
Welsh National Theatre Company Limited		70,250
Bursaries		800
Total as per Schedule 1		£88,750
Art		
Aberystwyth: Aberystwyth College of Librarianship	200	
University College of Wales	8	
Anglo Welsh Review	50	
Cardiff: Contemporary Art Society for Wales	400	
Cardiff 56 Group Wales	325	
Cardiff Film Society	30	
Carmarthen County Council: Art Day School	15	
Cwmbran: Cwmbran Film Society	15	
Llantarnam Grange Management Committee	200	
Hengoed: Craftsmen Potters of South Wales	50	
Llwchwr Art Group	24	
National Eisteddfod: Barry and the Vale	1,000	
National Museum of Wales	2,000	
Neath and District Arts Club	58	
Pembrokeshire Art Society	250	
Carried forward	£4,625	

	£	£
	4,625	
Art (continued)		
Society for Education through Art	300	
South Wales Art Society	50	
South Wales Group	50	
Swansea Art Society	60	
	<u>60</u>	5,085
Works of art for public buildings:		
Aberystwyth University College	400	
Pembrokeshire County Council (Haverfordwest County Library)	300	
Tenby Borough Council (Augustus John Memorial)	1,000	
	<u>1,000</u>	1,700
Bursaries		990
Other awards		1,300
Total as per Schedule 1		<u>£9,075</u>
Literature		
Periodicals: 'The Anglo Welsh Review'	600	
'Barn'	900	
'Lleufer'	50	
'Llwyfan'	500	
'Poetry Wales'	400	
'Second Aeon'	5	
'Taliesin'	600	
'Y Cardi'	200	
'Y Genhinnen'	200	
'Yr Eurgrawn'	148	
'Y Traethodydd'	180	
'Zutique'	10	
	<u>10</u>	3,793
Poetry readings:		
Cardiff College of Education	25	
Cymdeithas Llyfrau Caerdydd, Awen A Chainc	25	
Fforddoliion Dyfed, Crymoch	20	
John Jones, Reardon Smith Theatre	47	
National Eisteddfod, Barry	30	
Second Aeon Publications—No Walls	60	
Welsh Artists' Workshop	139	
Yr Academi Gymreig—Memorial Reading for Gwennallt Jones	75	
	<u>75</u>	421
Recordings; Recordiau'r Oryw (Ysgol a'r Aelwyd):		
Cynan	50	
D. Gwennallt Jones	200	
Bobi Jones	200	
T. H. Parry-Williams	200	
Kate Roberts	200	
O. J. Williams	200	
	<u>200</u>	1,050
Yr Academi Gymreig: Student Drama Festival		88
Celtic Writers' Congress		350
Grants to publishers		1,415
Grants to translators		900
Bursaries		5,925
Fees		161
Honours		1,200
Prizes		1,000
Total as per Schedule 1		<u>£16,303</u>

		£
Festivals	Aberystwyth Arts Festival	200
	Caerphilly Festival	1,250
	Cardiff Festival of 20th Century Music	600
	Llandaff Festival	3,000
	Llangollen International Eisteddfod	4,500
	Llantilio Crossenny Festival of Music	300
	Swansea Welsh Drama Festival	150
	Swansea Festival of Music and the Arts	4,000
	Total as per Schedule 1	£14,000
Arts associations	North Wales Association for the Arts	37,200
	Total as per Schedule 1	£37,200
Housing the arts	Cardiff Corporation	40,000
	Total as per Schedule 1	£40,000